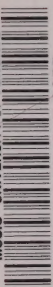


MUSIC - UNIVERSITY OF TORONTO



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ÉTOILE
DU NORD.

NOVELLO'S
EDITION.

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NOVELLO'S ORIGINAL OCTAVO EDITION.



L'ETOILE DU NORD

AN OPERA

IN THREE ACTS

COMPOSED BY

GIACOMO MEYERBEER

EDITED, AND THE PIANOFORTE ACCOMPANIMENT REVISED, BY
BERTHOLD TOURS.

THE ENGLISH VERSION BY
HENRY F. CHORLEY.

NOTE.—The English translation of the Opera having been left unfinished by MR. CHORLEY, it has been completed for this Edition by the REV. J. TROUTBECK.

Ent. Sta. Hall.

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L'ETOILE DU NORD.

PERSONS REPRESENTED.

PRASCOVIA (Niece of Reinhold)	Soprano.
NATALIE (a Vivandière) ....	...	Soprano.
EKIMONA (a Vivandière) ....	...	Mezzo-Soprano.
CATHERINE (Sister of George Skavronski)...	...	Mezzo-Soprano.
GEORGE SKAVRONSKI (a Teacher of Music)...	...	Tenor.
DANILOWITZ (a Pastrycook, afterwards a Colonel)	...	Tenor.
ISMAILOFF (a Cossack Officer) ...	...	Tenor.
A WORKMAN ...	...	Tenor.
PETER THE CZAR (a Carpenter) ...	...	Bass.
GRITZENKO (a Corporal of Grenadiers) ...	...	Bass.
SCHEREMETIEFF (a Russian General) ...	...	Bass.
YERMOLOFF (a Russian Colonel) ...	...	Bass.
REINHOLD (a Tavern-keeper) ...	...	Bass.
A SENTINEL ...	...	Bass.
CHORUS OF WOMEN ...	...	S.
„ VILLAGE GIRLS ...	...	S.S.A.
„ WORKMEN ...	...	S.S.T.T.B.B.
„ RECRUITS ...	...	S.S.T.T.B.B.
„ MUSICIANS ...	...	T.B.
„ SOLDIERS ...	...	T.T.B.B.
„ KALMUCKS ...	...	T.T.B.B.

In the First Act the scene is laid in Finland; in the Second Act in the Russian camp; the Third Act in the palace of the Czar at St. Petersburg.

ARGUMENT.

THE opera opens with a village scene. Some carpenters are discovered resting during their dinner hour, Peter alone continuing at work. To them, as they sing in praise of leisure, appears Danilowitz, the pastrycook, and offers them his wares. Danilowitz asks after Catherine, who is usually to be found at this hour selling liquor to the workmen. They tell him she is staying at home to-day, and provoke Peter by their banter about his lover's grief at her absence. A drinking chorus in praise of Finland follows, whereupon Danilowitz drinks to the Czar, and raises a quarrel between himself and the workmen, Peter taking his side in it. The quarrel is ended by the sound of the bell recalling them to labour. Danilowitz then asks Peter how he, a Russian, comes to be in Finland. Peter tells him, and asks him in return about himself. Danilowitz says he purposes to return to Russia, and offer his services to the Czar. They agree to travel to Russia together, and Peter prophesies his companion's coming advancement. After the exit of Danilowitz Peter goes to the house of George Skavronski to have a lesson on the flute, and there learns that Catherine is gone to plead her brother's cause with Reinhold, the tavern-keeper, uncle of Prascovia, to whom George Skavronski is affianced. While George is telling Peter the story, Catherine returns with the news of the success of her mission. Peter listens to Catherine, and hears her go on to speak of the brilliant destiny her dying mother foresaw for her. To them appears Prascovia, breathless, having run to escape a body of Kalmucks and Cossacks, by whom the village has been invested. Catherine, however, sees in them fellow-countrymen and deliverers, and goes out to greet them. While they are singing a wild chorus, descriptive of their deeds, Catherine, in the name of her mother, once their Priestess, warns them to retire. She succeeds in checking them by promising to Gritzenko, their leader, promotion from the Czar, and good-fortune to all. A duet between Catherine and Peter follows, in the

course of which she tells him he must rise to distinction before he can successfully claim her hand, and gives him a ring as a token of her promise to be his. In the next scene Prascovia brings a letter to Catherine, who on reading it finds that the Cossacks have impressed her brother, and that if he cannot find a substitute he will have to march that very night. Catherine comforts Prascovia by assuring her that her marriage with George will not be delayed, and that a substitute for fifteen days will certainly be found, only that George must come at the end of fifteen days to relieve his substitute. The marriage then takes place, Catherine passing through the crowd enveloped in a cloak, and singing a farewell to those whom she is about to leave.

The second act opens with a dancing scene in the Russian camp, Natalie, Ekimona, and other sutlers moving about, or dancing with the soldiers. Catherine appears, dressed as a recruit; Ismailoff, the Cossack, at Gritzenko's invitation, sings. Gritzenko himself sings afterwards in praise of the Russian Grenadiers, of which regiment he has now become corporal, and which he thinks has been slighted in Ismailoff's song. Gritzenko looks at Catherine intently, remarking that her face reminds him of a pretty singer he once knew in Finland. Catherine says it was her sister. They talk of the imperious commands of the Czar, and Gritzenko speaks of a mutinous conspiracy which is afloat in the army, Yermoloff, his colonel, being concerned in it. Meanwhile Peter arrives at the camp in the capacity of a captain. He tells General Scheremetieff he has heard of the mutinous spirit abroad in the army, but knows how to repress it; and, pending the arrival of a Tartar regiment on which he can rely, he holds a revel with Danilowitz, who is now a Russian colonel, and Natalie and Ekimona. Catherine and two other soldiers are appointed sentries over his tent. Catherine, peeping into the tent, recognises Danilowitz and Peter. With joy she hears her name toasted by Peter, but afterwards, with indignation, witnesses him in his drunkenness caressing the two vivandières. Gritzenko comes to relieve guard, and, finding Catherine spying upon the officers' privacy, orders her to quarters in confinement. She refuses to go, and strikes Gritzenko when he tries to force her away. On this Gritzenko drags her before Peter, who says she must be shot. As she is being removed she appeals with loud cries to Peter, who at length recognises her voice, and orders Gritzenko to bring her back. He returns, saying she has escaped by swimming the river near to which she was being conducted, and (aside) that he shot her in the water. He brings a paper with a farewell written upon it, and containing the ring Peter had given her, as well as the names of the chief mutineers, and she bids him use the information to advance himself with the Czar. A grand scene follows, in which Peter, confessing himself to be the Czar, quells the mutiny, revives the loyalty of the soldiers, and urges them on to victory.

The third act opens with a scene in which Peter appears, having taken up again carpenter's work, in order to try and forget Catherine. Danilowitz enters, and afterwards Gritzenko, the latter to ask for promotion, grounding his claim on his having received the blow from Catherine, without having had it atoned for. Peter is greatly enraged at the story, and seizes a hatchet to kill him for having fired at Catherine, but is prevented by Danilowitz. Gritzenko is ordered, on pain of death, to produce before the next day the soldier he fired at. Prascovia and George appear, and are arrested. At the moment Peter enters hurriedly, saying he has heard Catherine singing the song she and he alone know. Danilowitz allows that she is in the palace, having been brought there the day before by a peasant woman who had given her an asylum, but that he had foreborne to tell the Czar, since, from the hardships she had undergone and her lover's desertion, her reason had left her. The chorus with which the opera opens is then sung in her hearing, and Danilowitz, dressed as a pastrycook, sings his song again. Then appear George, Prascovia, and Reinhold, dressed as in Act I., and the chorus of girls that sang at Prascovia's wedding, singing the same words they sang then. Last of all the air Peter used to play on the flute is heard, and she joins in, and sings it. Her reason gradually returns, she falls into Peter's arms, and the opera closes with her being saluted empress.

OVERTURE.

Piccolo, Flute, Oboes, Clarionets in B flat, Bassoons, 4 Horns, 2 Trumpets, 3 Trombones, Kettle Drums in B flat & E flat, Big Drum, Cymbals, Triangle, 2 Harps, & Strings.

Tempo di marcia, maestoso.

PIANO.
♩ = 80.

Cello. & D. Bass.

K. Dr.

Str. pizz.
Bass.

Cl.

Cl. & Vl. arco.

p stac. con delicatezza.

Fl.

fz

p

Vl.

Tutti.

fz

First system of musical notation, featuring piano (p) and forte (f) dynamics.

Second system of musical notation, featuring piano (p) and forte (f) dynamics. Includes the instruction *Ob. & Cl.* and *Str.*

Third system of musical notation, featuring piano (p) and forte (f) dynamics. Includes the instruction *VI.* and *Fl. Sva.*

Fourth system of musical notation, featuring piano (p) and forte (f) dynamics. Includes the instruction *Bsm.* and *Fl. Sva.*

Fifth system of musical notation, featuring piano (p) and forte (f) dynamics. Includes the instruction *dolce.*

Sixth system of musical notation, featuring piano (p) and forte (f) dynamics. Includes the instruction *un poco cres.*

Seventh system of musical notation, featuring piano (p) and forte (f) dynamics. Includes the instruction *molto cres.* and *il basso marcato.*

Sva.....

ff Tutti.

ff *più animato.* ($\text{♩} = 88.$)

fz *Wind.*

Sva.....

fz *sempre ff*

Sva......

tr

mf *dim.* *p* *dolce e stac.* *Cello, & In.* *p e stac.*

VI. Fl. & Picc.

Str. *con delicatezza.* *Hns. sustain.*

ffz *p*

The musical score is written for a large orchestra and solo voices. It consists of six systems of staves. The first system shows a vocal line (Sva.) and a piano accompaniment. The second system introduces the Violin I, Flute, and Piccolo parts, along with Cello and Double Bass. The third system continues the vocal and piano parts. The fourth system features the Violin II part. The fifth system shows the String section (Str.) and Horns (Hns.) parts. The sixth system continues the vocal and piano parts, with dynamic markings *ffz* and *p*.

Vi. Fl. & Pico.

p *tr* *p con delicatezza.*
Cello. & Hn.

Bsn.

Sva..... *fp*

Sva..... *tr* *cres.* *f*

Sva..... *ff Tutti.*

sempre f e marcato.

fz *fz* *fz* *fz*

First system of musical notation. The upper staff is for Violoncello (Vl.) and the lower staff is for Bass. The key signature is B-flat major (two flats). The time signature is 3/4. The music features a rapid, flowing melody in the upper staff with many slurs and accents, and a more rhythmic accompaniment in the lower staff. A dynamic marking of *ff* (fortissimo) is present in the upper staff.

Second system of musical notation. The upper staff is for Violoncello and Wind (Vl. & Wind.) and the lower staff is for Bass. The key signature is B-flat major. The upper staff continues the rapid melody, while the lower staff provides a steady accompaniment. A dynamic marking of *ff* is present in the upper staff.

Third system of musical notation. The upper staff is for Violoncello and Wind (Vl. & Wind.) and the lower staff is for Bass. The key signature is B-flat major. The upper staff continues the rapid melody, while the lower staff provides a steady accompaniment. A dynamic marking of *ff* is present in the upper staff.

Fourth system of musical notation. The upper staff is for Soprano (Sua) and the lower staff is for Bass. The key signature is B-flat major. The upper staff features a melodic line with a dynamic marking of *ff*. The lower staff continues the accompaniment. A *Ped.* (pedal) marking is present in the lower staff.

Fifth system of musical notation. The upper staff is for Oboe, Horn, and Cello (Ob. Hn. & Cello) and the lower staff is for Harp (Harp.). The key signature is B-flat major. The upper staff features a melodic line with a dynamic marking of *ff*. The lower staff continues the accompaniment. A *con Ped.* (con pedal) marking is present in the lower staff.

Sixth system of musical notation. The upper staff is for Violoncello and the lower staff is for Bass. The key signature is B-flat major. The upper staff features a melodic line with a dynamic marking of *ff*. The lower staff continues the accompaniment. A *con Ped.* (con pedal) marking is present in the lower staff.

This musical score page, numbered 7, features seven systems of music. Each system consists of a grand staff with a treble and bass clef. The notation includes various musical elements such as triplets (marked with a '3' and a bracket), slurs, and dynamic markings. The first system has triplets in both staves. The second system continues the melodic and harmonic development. The third system also features triplets. The fourth system includes a wavy line indicating a trill for the Oboe (labeled 'Ob. tr.') and a 'dim.' (diminuendo) marking. The fifth system shows a change in instrumentation with 'Cl. & Bsn.' (Clarinets and Bassoons) and 'Cello.' (Cello) joining the ensemble. The sixth system is marked 'pppp' (pianissimo) and includes a 'Harp.' (Harp) part. The seventh system concludes the page with more complex rhythmic patterns and triplets.

Ob. tr.

dim.

Cl. & Bsn.

Cello.

Ob. & Cello.

pppp

Harp.



sempre staccato.

p *f* *p* *f*

Wind.tr *f p* *Tpts.* *p*

cres. *f* *Military Band.*

tr *tr* *tr* *tr* *tr* *tr* *tr*

ff *Orchestra.* *sf* *sf* *ff*

sf *sf*

The musical score is written for piano and orchestra. It features a variety of dynamic markings including *p* (piano), *f* (forte), *ff* (fortissimo), *sf* (sforzando), *f p* (fortissimo piano), and *cres.* (crescendo). Performance instructions such as *sempre staccato.* and *Wind.tr* (wind trills) are present. The score includes parts for the piano, military band, and orchestra, with specific markings for trills (*tr*) and accents (*sf*). The key signature is B-flat major, and the time signature is 2/4.

This musical score is for Meyerbeer's "L'Etoile du Nord." It consists of six systems of music, each with a grand staff (treble and bass clefs). The key signature is B-flat major (two flats). The score includes various musical notations such as notes, rests, and dynamic markings.

The first system shows a piano introduction with a treble staff featuring a melodic line and a bass staff with a rhythmic accompaniment. The second system introduces the strings (*Str.*) and brass (*Brass.*) with a forte (*f*) dynamic. The third system continues the piano accompaniment. The fourth system features a more active piano part. The fifth system includes markings for *M.B.* (Meyerbeer), *Orchestra.*, and *Tutti* with a forte (*f*) dynamic. The sixth system concludes with a piano part and a *Ped.* (pedal) marking, ending with an asterisk (*).

ACT I.

SCENE.—Village on the Gulf of Finland. To the left is the house of GEORGE SKAVRONSKI, with steps up to the door; to the right, the porch of the village church. At the back of the stage are rocks, and a rude pier, overhanging the Gulf of Finland. Noon.—The carpenters are discovered, resting during their dinner hour, and waited upon by their wives and children. PETER alone continuing at work.

No. 2.

SOLI AND CHORUS.—“BENEATH THIS LINDEN.”

Allegro.
PIANO. $\text{♩} = 100.$
Str. pizz. marcato. *Wind.* *fp dim.* *Str. pizz.*

Allegretto molto moderato.
TWO SOPRANOS. *dolce.*
Be - neath this lin - den,
All' om - bra a - mi - ca

TENOR SOLO. *cantabile.*
Be - neath this lin - den,
All' om - bra a - mi - ca

TWO TENORS. *dolce.*
Be - neath this lin - den,
All' om - bra a - mi - ca

TWO BASSES. *dolce.*
Be - neath this lin - den,
All' om - bra a - mi - ca

Allegretto molto moderato. (♩ = 88.)
Wind. fp dim. *fp dim.* *Wind.*

in shade de - li - cious,
Dal - la fa - ti - ca

Come rest a - while, come rest a -
Ci ris - to - riam, Ci ris - to -

in shade de - li - cious, Come rest..... a - while, rest a-while,
Dal - la fa - ti - ca Ci ris - to - riam,

in shade de - li - cious, Come rest a - while, come rest a -
Dal - la fa - ti - ca Ci ris - to - riam, Ci ris - to -

in shade de - li - cious, Come rest a - while, come rest a -
Dal - la fa - ti - ca Ci ris - to - riam, Ci ris - to -

THREE SOPRANOS. *dolce.*

while, come rest a - while. An hour of qui-et, Tra la la la, tra la la
 riam, Ci ris-to-riam. O - re se - re-ne, Tra la la la, tra la la

while, come rest a - while. An hour of qui-et, Tra la la la, tra la la
 riam, Ci ris-to-riam. O - re se - re-ne, Tra la la la, tra la la

while, Come rest a-while. Tra la la la, tra la la
 riam, Ci ris-to-riam. Tra la la la, tra la la

1st and 2nd SOPRANOS. (closed lips.) (open.)
 Ah! Tra la la la, tra la la
 Ah! Tra la la la, tra la la

1st and 2nd TENORS. (closed lips.) (open.)
 Ah! Tra la la la, tra la la
 Ah! Tra la la la, tra la la

1st and 2nd BASSES. (closed lips.) (open.)
 Ah! Tra la la la, tra la la
 Ah! Tra la la la, tra la la

Basn. & Hns.
 Ped.

la, Is dou - bly precious, Tra la la la, tra la la la, Af - ter our
 la, Il ve - ro be - ne, Tra la la la, tra la la la, Il ve - ro

la, Is dou - bly precious, Tra la la la, tra la la la, Af - ter our toil,
 la, Il ve - ro be - ne, Tra la la la, tra la la la, Il ve - ro ben

la, Tra la la la, tra la la la, Af - ter our toil,
 la, (closed lips.) (open.) Tra la la la, tra la la la, Il ve - ro ben

la, Ah! Tra la la la, tra la la la, Af - ter our toil,
 la, (closed lips.) (open.) Tra la la la, tra la la la, Il ve - ro ben

la, Ah! Tra la la la, tra la la la, Ah!
 la, (closed lips.) (open.) Tra la la la, tra la la la, Ah!

la, Ah! Tra la la la, tra la la la, Ah!
 la, (closed lips.) (open.) Tra la la la, tra la la la, Ah!

la, Ah! Tra la la la, tra la la la, Ah!
 la, (closed lips.) (open.) Tra la la la, tra la la la, Ah!

toil,
benaf - ter
in voiour
trotoil,
viam,*dolce.*

af - ter our toil, af - ter our toil, Ah!... dou - bly pre - cious... af - ter
in voi tro - viam, in voi tro - viam, si!... ve - ro ben in voi tro -

af - ter our toil, af - ter our toil, Ah!... dou - bly pre - cious af - ter
in voi tro - viam, in voi tro - viam, si!... ve - ro ben in voi tro -

af - ter our toil, af - ter our toil, Ah!... dou - bly pre - cious af - ter
in voi tro - viam, in voi tro - viam, si!... ve - ro ben in voi tro -

af - ter our toil, af - ter our toil, Ah!...
in voi tro - viam, in voi tro - viam, si!...

(open) Ah!...
si!...

(open) Ah!...
si!...

Cl. & Bsn.
f p

cres. toil, Is dou - bly pre - cious af - ter toil, af - ter our toil, Is dou - bly pre - cious af - ter
viam, Si! ve - ro ben in voi tro - viam, in voi tro - viam, Si! ve - ro ben in voi tro -

cres. toil, Is dou - bly pre - cious af - ter toil, af - ter our toil, Is dou - bly pre - cious af - ter
viam, Si! ve - ro ben in voi tro - viam, in voi tro - viam, Si! ve - ro ben in voi tro -

cres. toil, Is dou - bly pre - cious af - ter toil, af - ter our toil, Is dou - bly pre - cious af - ter
viam, Si! ve - ro ben in voi tro - viam, in voi tro - viam, Si! ve - ro ben in voi tro -

cres. Is dou - bly pre - cious af - ter toil, Is dou - bly pre - cious af - ter
Si! ve - ro ben in voi tro - viam, Si! ve - ro ben in voi tro -

cres. Is dou - bly pre - cious af - ter toil, Is dou - bly pre - cious af - ter
Si! ve - ro ben in voi tro - viam, Si! ve - ro ben in voi tro -

cres. Is dou - bly pre - cious af - ter toil, Is dou - bly pre - cious af - ter
Si! ve - ro ben in voi tro - viam, Si! ve - ro ben in voi tro -

molto rall. *Allegretto molto moderato.*

toil, af - ter our toil.
viam, in voi tro - viam.

toil, af - ter our toil.
viam, in voi tro - viam.

toil, af - ter our toil.
viam, in voi tro - viam.

toil, af - ter our toil.
viam, in voi tro - viam.

toil, af - ter our toil.
viam, in voi tro - viam.

toil, af - ter our toil.
viam, in voi tro - viam.

toil, af - ter our toil.
viam, in voi tro - viam.

molto rall. *Allegretto molto moderato.* $\text{♩} = 88.$

molto cres. *Str. f.*

Ob.

Ob.

No. 3.

SOLO AND CHORUS.—“HERE ARE WE, ALIVE AND WELL.”

Allegro giocoso. *Sva*.....

PIANO. $\text{♩} = 84.$

f Tutti. *p Wind.* *p* *f Tutti.*

Sva.....

p Wind. *Fl. & Ob.* *dolce.* *Cello.* *cres.*

Ob. Cl. Vi. *leggiero.*
p f Tutti. p

DANILOWITZ. *p*

Here are we, a - live and well, you see, My sweets and I to -
Chi ne vuol? son qui, son qui, son qui, Chi vuol le tor - tel -

Cl. *Sva.....*
f Tutti. p Wind.

f p

- ge - ther: Come and buy, and try how crisp they be, And light as a - ny fea - ther.
 - let - te: *Chi ne vuol? son qui guar - da - te son qui - sto - se, son per - fel - te.*

Sva..... *f p* *Vi. dolce.*

Rare ma - ca - roons to-day, As fresh as flow'rs in May; . . . Com - fits that
Chi vuol, chi vuol comprar? N'ho qui di più sa - por . . . Po - te - te

Cl. *Vi.*

Cello.

poi - son not, Tarts that are smok - ing hot, On - ly look, and taste 'em too, For one and
scel - ta fur, El son fu - man - ti an - cor Ah! an - diam, chi vuol com - prar, An - diam, an -

Cl. *dol. Str. Hns. sustain.*

all to-day are new, to-day are new! For one and all to-day are new, to-day are
 - diam chi vuol comprar, chi vuol com - prar! For Chi vuol com - prar, chi vuol comprar, chi vuol com -

cres.
 new! Then look, and taste'em too, For all to-day are new! Then look, and taste'em too, For all to-day are
 - prar! N'ho qui di più sa - por, E son fu-man-ti an - cor! N'ho qui di più sa - por, E son fu-man-ti an -

cres. . . poco . a . poco.

new! Are new, yes, they are new, Are new, yes, they are
 - cor! Ah! sì fu - man - ti an - cor, Ah! sì fu - man - ti an -

f Tutti. p Wind. *f Tutti. p Wind.*

new, are new, are new, are new, are new, are new, are new, are new, are new, are new.
 - cor: chi vuol comprar, chi vuol com-prar, an-diam chi vuol comprar, chi vuol com-prar?

Str. *Tutti.*

f Tnr. *leggero.*
ben marcato. *p Wind.*

(To the workmen.)

O, yes! a cake is a re-lish To a bot-tle of wine, As a la-dy to a
 Le pas-te e le ciam-bel-le Più sa-por danno al vin Come o-nor fan le
Fl. *f* *Tnr.* *p* *Wind.*
Cello.

din-ner With her beau-ty di-vine. You who work . . . in the heat . . . Shall to-
 bel-le Fan le bel-le al fes-tin. Bra-va gen-te sta-ma-ne, Non do-
Sva. *Str.* *Wind.* *Str.* *Wind.*

- day . . . have a treat; You may pay me to-mor-row, you may pay me to-mor-row, to-
 - man . . . do da-nar Vi dò tem-po a pa-ga-re, Vi dò tem-po a pa-ga-re, sì, vi dò
Ob. & Cl. *più cres.* *Str.* *sf*
Bssn.

- mor-row . . . you may pay. . . Here are we, a-live and well, you see, My
 tem-po . . . a pa-gar. Chi ne vuol? son qui, son qui, son qui, Chi
Sva. *f* *p* *f* *Tutti.* *p* *Wind.*
sf

sweets and I to-ge-ther: Come and buy, and try how crisp they be, And
 vuol le tor-tel-let-te? Chi ne vuol? son qui guar-da-te son gus-
Sva. *fp* *f* *Tutti.* *p* *Wind.*

light as a - ny fea - ther. On - ly look, and taste 'em too, All of
 - to - se, son per - fet - te. Ah! n'ho qui di più sa - por Chi ne

f Tutti. *p dolce.* *f* *p* *f* *p*

Sva.

them to - day are new! Come and buy, come and buy, come and buy, come and buy!
 vuol? son calde an - cor, Chi ne vuol? chi ne vuol? chi ne vuol? chi ne vuol?

f *p dolce.* *ff*

Sva.

Tromb.

Andante.

Spoken. Lov - ers warm - ly lov - ing,
 (Hark ye, pretty lasses.) Pres - to a - mor s'ac - cen - de

Sva. *Andante.* $\text{♩} = 100.$ *VI.* *Sva.*

fp Cello. & D. Bass, *pizz.* *dolce.* *Hrs. & Bsn.*
stac.

glow - ing like an o - ven, glow - ing like an o - ven, On - ly keep a - light A
 Ma pres - to e - gli muo - re Che d'a - mor l'ar - do - re, No, non reg - ge, no, non

Sva.

poco cres.

quar - ter of an hour; I, for e - ver toil - ing, Bak - ing, glaz - ing, boil - ing,
 reg - ge più d'un dì. Del - l'a - mor più bel - lo, Io son ver mo - del - lo

Sva.

Keep my fur - nace hot, my fur - nace hot from morn till night, from morn till night, and find the flour.
 Ch'il mio fuo - co mai no no, no no, giammai mo - ri, no no, no no, giammai morì.

Sua.....

Ob.

cantabile.

This way, this way, be - fore they turn to lea - ther,
 Chi vuol? chi vuol? chi vuol le tor - tel - let - te?

Str.

Make haste! for ev - 'ry mi - nute makes 'em cold! Come, pret - ty
 Ve - de - te, ve - de - te, fre - sche son, per - fet - te si Chi vuol com -

girls, 'tis ve - ry hun - gry wea - ther, . . . 'tis ve - ry hun - gry
 prar? ra - gaz - ze bel - le, . . . ra - gaz - ze

Fl. Cl. & Bsn.

molto cres. *poco riten.* *dim.*

wea - ther, Come buy, come and buy, come and buy, come and buy, come and buy, ere both
 bel - le, Ve - ni - te a com - prar, a com - prar, a com - prar, co - me il mio cal - do

molto cres. *Str.* *col. canto.*

a tempo. *cres.* *poco* *a poco.* *poco riten.*

heart and tart, both heart and tart, both heart, both heart and tart grow
 Cuor ar - den - ti son an - cor Ah! si ar - den - ti son an -

cres. *poco a poco.* *col. canto.*

ad lib.

cold. Come and buy, come and buy ere my tarts. be - come cold. This way, pret - ty
 cor. Co - me il mio cal - do cuor, co - me il mio cal - do cuor. Ah! pres - io ra -

Str.

3 poco rit. *ad lib.*

girls, come and buy, come and buy, come and
 gaz - ze, ve - ni - le a com - prar, a com -

poco accelerando.

buy!
 prar.

1st SOPRANO.

Come buy, come buy ere they grow cold, His heart, his tarts, ere they grow
 Come il suo cor ar - den - ti son, Come il suo cor ar - den - ti

2nd SOPRANO.

Come buy, come buy ere they grow cold, His heart, his tarts, ere they grow
 Come il suo cor ar - den - ti son, Come il suo cor ar - den - ti

3rd SOPRANO.

Come buy, come buy ere they grow cold, His heart, his tarts, ere they grow
 Come il suo cor ar - den - ti son, Come il suo cor ar - den - ti

poco accelerando. $\text{♩} = 66.$

p *Cl. Bsn. & Hns.* *fp* *fp*

CHORUS.

Allegro giocoso.

grow cold, an - cor, grow cold. Ah! Here are we, a - live and
 Ah! Chi ne vuol? son qui, son

cold, grow cold. Ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah!
 son an - cor. Ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah!

cold, grow cold. Ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah!
 son an - cor. Ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah!

cold, grow cold. Ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah!
 son an - cor. Ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah!

Allegro giocoso. ♩ = 84. Sva.....

f p f p Hns. & Bsns. f Tutti p Wind.

well, you see, My sweets and I to - ge - ther: Come and buy, and see how
 qui, son qui, Chi vuol le tor - tel - let - te? Chi ne vuol? son qui guar -
 Sva.....

f p f p

più animato.

crisp they be, And light as a - ny fea - ther. Come here and
 - da - te son gus - to - se son per - fet - te. An - diam chi

SOPRANI. f

Who would not be tempted with such a per - sua - sion!
TENORS. f An - diam pas - tic - cier ve - diam le mer - can - zi - e!

Who would not be tempted with such a per - sua - sion!
BASSES. f An - diam pas - tic - cier ve - diam le mer - can - zi - e!

Who would not be tempted with such a per - sua - sion!
Più animato. ♩ = 100. Sva..... An - diam pas - tic - cier ve - diam le mer - can - zi - e!

ff Tutti. Str. & Wind. fp

look, and taste 'em too! Come here and
 vuol, chi vuol com-prar? An-diam chi

f Who would not be temp-ted with such a per-sua-sion!
 An-diam pas-tic-cier ve-diam le mer-can-zì-e!

f Who would not be temp-ted with such a per-sua-sion!
 An-diam pas-tic-cier ve-diam le mer-can-zì-e!

f Who would not be temp-ted with such a per-sua-sion!
 An-diam pas-tic-cier ve-diam le mer-can-zì-e!
 Sca.....

ff Wind. *f* *p* Str. & Wind.

look, and taste 'em too, For one and all to-day are new! Come here! come
 vuol, chi vuol com-prar? Guar-da-te son fu-man-ti an-cor! An-diam! an-

molto cres.

here! come here! come here! : : : : : for all to-day are
 di-am! an-diam! guar-da-te che son fu-man-ti an-

Come! Come!
Sì! *Sì!*

Come and taste, for all are hot and
Sì, fu-man-ti an-cor *Ei* qual sa-

Come and taste, for all are hot and
Sì, fu-man-ti an-cor *Ei* qual sa-

Sca. *Sca.*

f *Tutti.*

Allegro di prima.

new! are new, are new, are new, are new, are new, are new, are new! Come here and
 cor! fu-man-ti an-cor, fu-man-ti an-cor, an-diam, an-diam chi vuol com-prar! Chi vuol com-

How hot! how new!
 E qual sa-por

new! How hot! how new!
 por! E qual sa-por

new! How hot! how new!
 por! E qual sa-por

Allegro di prima. ♩ = 152.

p Str. *f Tutti.*

Tempo 1mo.

taste, for all are new,
 prar! Chi vuol com-prar!

how smok-ing hot and new! how hot! how new!
 sì son fu-man-ti an-cor e qual sa-por!

how smok-ing hot and new! how hot! how new!
 sì son fu-man-ti an-cor e qual sa-por!

how smok-ing hot and new! how hot! how new!
 sì son fu-man-ti an-cor e qual sa-por!

Tempo 1mo.

f

Tr. & Cello.

Wind. dim. > p

REGIT. TENOR.
(A workman to DANILOWITZ.)

VOICE.

PIANO.

DANILOWITZ. (workmen pouring out spirit.)

Come, and take for thy pay A glass to warm thy heart. Go on, go on, I
 Da qui, ma vò pa-gar Con un bic-chier di schnik. Va ben, va ben, va

Str. *f*

Allegretto molto moderato.

come:
ben:

But where is pret-ty Ca-ther-ine this
 Ma qua non v'è la bel-la can-ti-

Allegretto molto moderato. ♩ = 108.

p *f* *p* *f*

Trvr. & Cello. pizz. *p vl. & Cello. arco.*

morn-ing? She should not thus be ab-sent with-out warn-ing, The
 nie-ra Vò dir co-lei che d'or-di-na-rio Qui

Str. *VL* *Bssn.*

WORKMAN.

dar-ling of the vil-lage, with her de-li-cious rum! She keeps at home, it seems, to-day
 ven-de-a-glì ope-rai . . di Dan-zica il lì-quer! U-sci-ta non è an-co-ra

Cello.

with George her bro - ther!
Sta col fra - tel - lo!

SOPRANI.

ALL THE TENORS.

For he loves her so
Per lei lan-gue d'a-

And Mas-ter Pe-ter breaks his heart be-yond a doubt,
Son certo è lei che Pie-tro sta ad as-pet-tar,

CHORUS.

DANILOWITZ.

Does he love her so much?
Per lei lan-gue d'a-mor?

And she will not come out?
Di-ci il ver? l'a-ma in-van?

much,
mor,

And she will not come out.
Sì, ma in-van, l'a-ma in-van.

(PETER, angry, threatening the workmen.) *f*

Have
Ve -

L'istesso tempo.

done! have done! . . . What right have you to
drà! ve - - - drà! . . . Quand' ho bol-len-te il

f Str.

p Cello. D. Bass & Bsn.

mock me? The man who dares pro - voke me Shall feel,
 san - gue? Nes - sun più non co - nos - co, Nes - su,

cres.

cres.

. shall feel it is no
 no, nes - su no, no, no, no,

più cres. *p*

play, Shall feel shall feel it is no play.
 no, No, no nes - sun te - ner mi può.

cres. *Str. f Ob. & Bsn. sustain.*

(The workmen, mocking Peter, fill their glasses.)

cres *cen - do. ff Tutti.*

Ped.

Rallentando. *Bsn. Cello. & D. Bass.*

*

Allegretto ben moderato.

1st & 2nd SOPRANOS.

TENOR (Sve lower.)

BASS.

PIANO. ♩ = 96.

ff Tutti. pesante.

CHORUS.

Drink we to Fin - land a-main, a -
Al - la Fin - lan - da beviam, be -

Drink we to Fin - land a-main, a - main, a-main, a -
Al - la Fin - lan - da beviam, be - viam, be-viam, be -

Drink we to Fin - land a-main, a - main, a-main, a -
Al - la Fin - lan - du beviam, be - viam, be-viam, be -

- main, a - main, Long may her King live and reign : May
- viam, be - viam, Al nos - tro pren - ce be - viam : Be -

- main, a - main, Long may her King live and reign : May reign, may reign, may
- viam, be - viam, Al nos - tro pren - ce be - viam : Be - viam, be - viam, be -

- main, a - main, Long may her King live and reign : May reign, may reign, may
- viam, be - viam, Al nos - tro pren - ce be - viam : Be - viam, be - viam, be -

ff reign, may reign : All good Swedes from jol - ly beak - er, *p* All good Swedes from
- viam, be - viam : A sua lo - de si be - via - mo, Al good re nos - tro

ff reign, may reign : All good Swedes from jol - ly beak - er,
- viam, be - viam : A sua lo - de si be - via - mo,

ff reign, may reign : All good Swedes from jol - ly beak - er,
- viam, be - viam : A sua lo - de si be - via - mo,

Sva

jol - ly beak - er Pledge their mon - arch in good li - quor; To his glo - ry
 si - be - via - mo, A suoi fas - ti, a sua glo - ria; Si per lui ver -

Pledge their mon - arch in good li - quor;
 A suoi fas - ti, a sua glo - ria;

Pledge their mon - arch in good li - quor;
 A suoi fas - ti, a sua glo - ria;

fill a - gain! a - gain! a - gain!
 - siam, be - viam! ver - siam! be - viam!

a - gain! a - gain!
 ver - siam! be - viam!

a - gain! a - gain!
 ver - siam! be - viam!

Drink we to Fin - land a - main, a - main, a - main,
 Al - la Fin - lan - da be - viam, be - viam, be - viam,

Drink we to Fin - land a - main, a - main, a - main, a - main, a - main,
 Al - la Fin - lan - da be - viam, be - viam, be - viam, be - viam, be - viam,

Drink we to Fin - land a - main, a - main, a - main, a - main, a - main,
 Al - la Fin - lan - da be - viam, be - viam, be - viam, be - viam, be - viam,

Tutti.

Long may her king . . . live and reign, may reign, may reign :
Al nos - tro pren - ce be - viam, be - viam, be - vian :

Long may her king . . . live and reign, may reign, may reign, may reign, may reign :
Al nos - tro pren - ce be - viam, be - viam, be - viam, be - viam, be - vian :

Long may her king . . . live and reign, may reign, may reign, may reign, may reign :
Al nos - tro pren - ce be - viam, be - viam, be - viam, be - viam, be - vian :

Here's to King Charles, the man for me :
A Carlo il gran - de si be - viam :

p Pledge him.
Be - viam.

Our Charles the Twelfth, . . . belov'd is he :
A Car-lo il gran - de nos - tro re :

p Pledge him.
Be - viam.

Fl. & Ob.
Sea

Both sea and land are in his hand. Tra la la la la la la, in his hand.
Al sommo al gran Con - qui - sta - tor. Tra la la la la la la, be - viam.

Both sea and land are in his hand. Tra la la la la la la la, in his hand. The
Al sommo al gran Con - qui - sta - tor. Tra la la la la la la la, be - viam.

Pledge him. Sea and land are in his hand. The
Al re nos - tro al gran Con - qui - sta - tor. Ei

Sea

For
Fin

Mus - co - vite had bet - ter fly When - e - ver he is com - ing nigh:
fe, tre - mar la Russia in - te - - ra, Al suo piè gli e - roi pie - gar,

Mus - co - vite had bet - ter fly When - e - ver he is com - ing nigh:
fe, tre - vite la Russia in - te - - ra, Al suo piè gli e - roi pie - gar,
Sea.....

him we live, for him we die! For him we live, for him we die!
che vi - vrem lui ser - vi - rem, Fin chè vi - vrem, lui ser - vi - rem.

for him we die! For him we live, for him we die!
lui ser - vi - rem, Fin chè vi - vrem, lui ser - vi - rem.

for him we die! For him we live, for him we die!
lui ser - vi - rem, Fin chè vi - vrem, lui ser - vi - rem.
Sva.....

All good Swedes from jol - ly beak - er, All good Swedes from jol - ly beak - er,
A sua lo - de sì be - via - mo, Al re nos - tro sì be - via - mo,

All good Swedes from jol - ly beak - er,
A sua lo - de sì be - via - mo,

All good Swedes from jol - ly beak - er,
A sua lo - de sì be - via - mo,
Sva.....

f *p* *f* *p*

ff Pledge their mon - arch in good li - quor; To his glo - ry fill a -
A, suoi fas - ti, a sua glo - ria; Si per lui ver - - siam, be - -

ff Pledge their mon - arch in good li - quor;
A, suoi fas - ti, a sua glo - ria;

ff Pledge their mon - arch in good li - quor;
Sva A, suoi fas - ti, a sua glo - ria;

ff gain! a gain! a gain!
viam! ver - - siam! be - - viam!

f a gain! a gain!
ver - - siam! be - - viam!

f a gain! a gain!
ver - - siam! be - - viam!

ff Wood. Drink we to Fin - land a-main, a - main, a-main, Long may her King
Al - la Fin - lan - da be-viam, be - viam, be-viam, Al nos-tro pren -

ff Drink we to Fin - land a-main, a - main, a-main, a - main, Long may her King
Al - la Fin - lan - da be-viam, be - viam, be-viam, be - viam, be-viam, Al nos-tro pren -

ff Drink we to Fin - land a-main, a - main, a - main, a - main, Long may her King
Sva Al - la Fin - lan - da be-viam, be - viam, be-viam, be - viam, be-viam, Al nos-tro pren -

Andantino.
(*All uncover their heads reverently.*)

(All uncover their heads reverently.)

live and reign, may reign, may reign, may reign, may reign. Hear!
ce be - viam, be - viam, be - viam, be - viam, be - viam. Ah!

live and reign, may reign, may reign, may reign, may reign. Hear!
ce be - viam, be - viam, be - viam, be - viam, be - viam. Ah!

live and reign, may reign, may reign, may reign, may reign. Hear!
ce be - viam, be - viam, be - viam, be - viam, be - viam. Ah!

Andantino. $\text{♩} = 100.$
Sua

f Tutti.

Musical score for three voices (Soprano, Alto, and Bass) in G major, 4/4 time. The lyrics are: "Hear our prayer, O Lord, and guard our Sweden, On her children, Vienna, Vienna". The score includes dynamic markings (p, cres.) and articulation marks (accents). The Soprano part is on a treble clef, the Alto on a treble clef with a one-octave lower line, and the Bass on a bass clef. The lyrics are written below each staff, with some words in German (tu, che, n'o, di in, ciel, di, fen, di la, Swe, zia, Vie, ni, vie, ni) and some in English (hear, our pray'r, O Lord, and guard, our Sweden, On her chil - dren,).

hear our pray'r, O Lord, and guard our Swe - den, On her chil - dren,
 tu che n'o - di in ciel, di fen - di la Sve - zia, Vie - ni, vie - ni

hear our pray'r, O Lord, and guard our Swe - den, On her chil - dren,
 tu che n'o - di in ciel, di fen - di la Sve - zia, Vie - ni, nos - tro

hear our pray'r, O Lord, and guard our Swe - den, On her chil - dren,
 tu che n'o - di in ciel, di fen - di la Sve - zia, Vie - ni, vie - ni

The first system of the musical score for 'The Rose Tree' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). The lower staff is in bass clef with a key signature of one flat (B-flat). Both staves contain a single whole note, which is a half rest, indicating a silent measure.

love pro - - be - stow, tor, . . .

on her homes, Thy love be - stow, Thy love be - stow, Great Heaven, give ear, and
 sii tu nos - tro pro - tet - tor, pro-tet - tor, Gran Dio del ciel, di -

on her homes, Thy love be - stow, be - stow,
 pro - tet - tor, pro-tet - tor, pro-tet - tor, O Great Heaven, give ear, and
 Ah! Gran Dio del ciel, di

on her homes, Thy love be - stow,
 sii tu nos - tro pro - tet - tor, O Great Heaven, give ear, and
 Ah! Gran Dio del ciel, di

ff Brass.

p guard . . di our Swe - den! Send . . death, Send death on ev' - ry
 - fen . . di la Sve - zia! L'o ste fa tu fa tu ca -

p guard . . di our Swe - den! Send . . death, Send death on ev' - ry
 - fen . . di la Sve - zia! L'o ste fa tu fa tu ca -

p guard . . di our Swe - den! Send . . death, Send death on ev' - ry
 - fen . . di la Sve - zia! L'o ste fa tu fa tu ca -

molto cres. dim. *Tempo lmo.*

foe!
 - der!

molto cres. dim. *dolce.*

foe! The Mus - co - vite had bet - ter fly When - e - ver he is
 - der! Ei fe, tre - mar la Russia in - te - ra, Al suo piè gli e -

molto cres. dim. *dolce.*

foe! The Mus - co - vite had bet - ter fly When - e - ver he is
 - der! Ei fe, tre - mar la Russia in - te - ra, Al suo piè gli e -

molto cres. dim. *p Ped. Str.* ** p Tutti.*

dolce.

For him we live, for him we die! For him we live, for him we die!
 Fin che vi - vrem, lui ser - vi - rem! Fin - chè vi - vrem, lui ser - vi - rem!

com - ing nigh: for him we die! For him we live, for him we die!
 roi pie - gar, lui ser - vi - rem! Fin - chè vi - vrem, lui ser - vi - rem!

com - ing nigh: for him we die! For him we live, for him we die!
 - roi pie - gar, lui ser - vi - rem! Fin - chè vi - vrem, lui ser - vi - rem!

Sea

f All good Swedes from jol - ly beak - er, All good Swedes from jol - ly beak - er
A sua lo - de si be - via - mo, *Al* re nos - tro si be - via - mo,

f All good Swedes from jol - ly beak - er,
A sua lo - de si be - via - mo,

f All good Swedes from jol - ly beak - er,
A sua lo - de si be - via - mo,
Sca.....

f Pledge their mon - arch in good li - quor; To his glo - ry fill a - - -
A, suoi fa - sti, a sua glo - ria; *Si* per lui ver - siam! be - - -

f Pledge their mon - arch in good li - quor;
A, suoi fa - sti, a sua glo - ria;

f Pledge their mon - arch in good li - quor;
A, suoi fa - sti, a sua glo - ria;
Sca.....

f gain, a - - - gain, a - - - gain!
 - viam! ver - - - siam! be - - - viam!

f a - - - gain, a - - - gain!
 ver - - - siam! be - - - viam!

f a - - - gain, a - - - gain!
 ver - - - siam! be - - - viam!

f *Sca*.....

f *Wood.* *f* *Sca*.....

Drink we to Fin - land a - main, a - main, a - main, So
 Al - lu Fin - lan - da be - vian, be - vian, be - vian, Be -

Sca.....

Più vivo.

fill a - gain, so fill a - gain, so fill a - gain, so fill a - gain, so
 - vian, me - sciam, be - vian, me - sciam, be - vian, me - sciam, be - vian, be - vian, be -

fill a - gain, so fill a - gain, so fill a - gain, so fill a - gain, so
 - vian, me - sciam, be - vian, me - sciam, be - vian, me - sciam, be - vian, be - vian, be -

fill a - gain, so fill a - gain, so fill a - gain, so fill a - gain, so
 - vian, me - sciam, be - vian, me - sciam, be - vian, me - sciam, be - vian, be - vian, be -

Sca.....

ff pesante.

fill a - gain, a - gain!
 - vian, be - vian, be - vian!

fill a - gain, a - gain!
 - vian, be - vian, be - vian!

fill a - gain, a - gain!
 - vian, be - vian, be - vian!

Poco meno mosso. DANILOWITZ. (rising.)

VOICE. I drink . . . The

TENORS. (Sve. lower.) To be . . . vo al

BASSES. And you? and you?

Poco meno mosso. Eb - ben e tu?

PIANO. Fl. Ob. & Bsn.

Czar, Pe - ter the First!
Czar Pie - tro pri - mier!

SOPRANOS. We will teach you this in - stant,

Senz' ag - giun - ger pa - ro - la,

We will teach you this in - stant, teach you to

Senz' ag - giun - ger pa - ro - la, ber - rai con

We will teach you this in - stant, teach you to

Senz' ag - giun - ger pa - ro - la, ber - rai con

f Str.

No! no! I am a true Rus - sian.
No! no! io son Mos - co - vi - ta!

drink as we do!
ber - rai con me!

drink . . . as we do!
me, . . . sì con me!

drink . . . as we do!
me, . . . sì con me!

f

Means he to scoff?
E un in - sul - tar

A trai-tor in the yard?
Un tra - di - men - to far

f

Means he to scoff?
E un in - sul - tar

A trai-tor in the yard?
Un tra - di - men - to far

f

Means he to scoff?
E un in - sul - tar

A trai-tor in the yard?
Un tra - di - men - to far

f *Tutti.*

DANILOWITZ.

No! ten times no! no! no! no! no!
Vi di - co

PETER. (*rushing betwixt Danilowitz and workmen.*)

I say, stand off! I say, stand off!
Egli ha ra-gion! Egli ha ra-gion!

on the spot!
non ber-rai

on the spot!
guai a te!

Drink as we do,
Se non ber-rai,

on the spot! on the spot!
guai a te! guai a te!

Drink as we do,
Se non ber-rai,

on the spot! on the spot!
guai a te! guai a te!

Sva.

molto cres.

Allegro con spirito.
(*Peter and Danilowitz threatening the workmen.*)

How dare ye! how dare ye! how dare ye! how
Ven - det - ta! ven - det - ta! ven - det - ta! ven -

How dare ye! how dare ye! how dare ye! how
Ven - det - ta! ven - det - ta! ven - det - ta! ven -

Allegro con spirito. *Cl.* 132.

p str.

dare ye! Al - tho' you be strong - er, In - sult us no long - er, Or else ye shall rue! No long -
 - det - ta! Il pre - mio t'as - pet - ta Di tant' in - so - len - za tre - mar vi fa - rem! Tre - mar, .

dare ye! Al - tho' you be strong - er, In - sult us no long - er, Or else ye shall rue!
 - det - ta! Il pre - mio t'as - pet - ta Di tant' in - so - len - za tre - mar vi fa - rem!

vi.

cres.

PETER.

er, Or else ye shall rue, No long - er, Or else ye shall rue! (They threaten Peter
 tre - mar vi fa - rem! Tre - mar, . . . tre - mar vi fa - rem! and Danilowitz.)

ff

How dare . . . ye, how
 Ven - det - - - ta! ven -

ff

How dare . . . ye, how
 Ven - det - - - ta! ven -

ff

How dare . . . ye, how
 Ven - det - - - ta! ven -
 Sea.....

Wind.

ff Tutti.

dare . . . ye, how dare ye, how dare ye, how dare ye! Go get ye a - ven - gers, Ye pi - ti - ful
 - det - - - ta! ven - det - ta! ven - det - ta! ven - det - ta! Che cop - pia im - pru - den - te V'os - cu - ra la -

dare . . . ye, how dare ye, how dare ye, how dare ye! Go get ye a - ven - gers, Ye pi - ti - ful
 - det - - - ta! ven - det - ta! ven - det - ta! ven - det - ta! Che cop - pia im - pru - den - te V'os - cu - ra la -

dare . . . ye, how dare ye, how dare ye, how dare ye! Go get ye a - ven - gers, Ye pi - ti - ful
 - det - - - ta! ven - det - ta! ven - det - ta! ven - det - ta! Che cop - pia im - pru - den - te V'os - cu - ra la -
 Sea.....

How dare . . ye, how dare . . ye, how dare ye, how dare ye, how
 Ven - det - - ta, ven - det - - ta, ven - det - ta, ven - det - ta, ven -

How dare . . ye, how dare . . ye, how dare ye, how dare ye, how
 Ven - det - - ta, ven - det - - ta, ven - det - ta, ven - det - ta, ven -

strangers, Who on - ly are two!
 - men - te? A tut - ti v'op - por!

strangers, Who on - ly are two!
 - men - te? A tut - ti v'op - por!

strangers, Who on - ly are two!
 - men - te? A tut - ti v'op - por!

Sva. *Fl. & Cl.*
p
Cello.

dare ye, how dare ye,
 - det - ta, ven - det - ta,

dare ye, how dare ye,
 - det - ta, ven - det - ta,

ff How dare . . ye, how dare . . ye, how dare ye, how dare ye, how
 Ven - det - - ta, ven - det - - ta, ven - det - ta, ven - det - ta, ven -

ff How dare . . ye, how dare . . ye, how dare ye, how dare ye, how
 Ven - det - - ta, ven - det - - ta, ven - det - ta, ven - det - ta, ven -

ff How dare . . ye, how dare . . ye, how dare ye, how dare ye, how
 Ven - det - - ta, ven - det - - ta, ven - det - ta, ven - det - ta, ven -

Sca.

ff Tutti.

How dare . . ye, how dare . . ye, how dare ye, how dare ye, how dare ye, how dare ye, how dare ye,
 Ven - det - - ta, ven - det - - ta, ven - det - ta, ven - det - ta, ven - det - ta, ven - det - ta, ven - det - ta,

How dare . . ye, how dare . . ye, how dare ye, how dare ye, how dare ye, how dare ye, how dare ye,
 Ven - det - - ta, ven - det - - ta, ven - det - ta, ven - det - ta, ven - det - ta, ven - det - ta, ven - det - ta,

dare ye, how dare ye,
 - det - ta, ven - det - ta, How Ven -

dare ye, how dare ye,
 - det - ta, ven - det - ta, How Ven -

dare ye, how dare ye,
 Sva - det - ta, ven - det - ta, Fl. & Ob. How Ven -

p

Hns. & Bsns.

dare ye, how dare ye, how dare ye, how dare ye, how dare ye, how dare ye, how dare ye! Come
 - det - - ta, ven - det - - ta, ven - det - ta, ven - det - ta, ven - det - ta, ven - det - ta, ven - det - ta! Ah!

dare ye, how dare ye, how dare ye, how dare ye, how dare ye, how dare ye, how dare ye! Come
 - det - - ta, ven - det - - ta, ven - det - ta, ven - det - ta, ven - det - ta, ven - det - ta, ven - det - ta! Ah!

dare ye, how dare ye, how dare ye, how dare ye, how dare ye, how dare ye, how dare ye! Come
 - det - - ta, ven - det - - ta, ven - det - ta, ven - det - ta, ven - det - ta, ven - det - ta, ven - det - ta! Ah!

ff Tutti.

L'istesso Tempo.

on! Show us your a - ven - gers! Come on!
 si Che coppia im - pru - den - te! Ah! si

on! Show us your a - ven - gers! Come on!
 si Che coppia im - pru - den - te! Ah! si

on! Show us your a - ven - gers! Come on!
 si Che coppia im - pru - den - te! Ah! si

ff Tutti.

Ah! Come on, . . . come on,
 Ah! An - di - am, an - di - am,

mi - se - ra - ble stran - gers, How dare ye! how dare ye! You
 vi to - glie di men - te, La guer - ra, la guer - ra, Che

mi - se - ra - ble stran - gers, How dare ye! how dare ye! You
 vi to - glie di men - te, La guer - ra, la guer - ra, Che

mi - se - ra - ble stran - gers, How dare ye! how dare ye! You
 vi to - glie di men - te, La guer - ra, la guer - ra, Che

Dare in - - sult us, And you shall rue,
 Io vi sfi - - do La guer - ra, la

Dare in - - sult us, And you shall rue,
 Io vi sfi - - do La guer - ra, la

mi - se - ra - ble, mi - se - ra - ble stran - gers, How dare ye, you
 spe - me a voi ri - ma - ne, a voi ri - ma - ne? La guer - ra. Che

mi - se - ra - ble, mi - se - ra - ble stran - gers, How dare ye, you
 spe - me a voi ri - ma - ne, a voi ri - ma - ne? La guer - ra. Che

mi - se - ra - ble, mi - se - ra - ble stran - gers, How dare ye, you
 spe - me a voi ri - ma - ne, a voi ri - ma - ne? La guer - ra. Che

Sea.....

shall *guer.* rue. *ra.*

shall *guer* rue. *ra.*

mi - se - ra - ble, mi - se - ra - ble stran - gers, Who are but two, but
spe - me a voi ri - ma - ne? Voi due con - tras - tar, A tut - ti con - tras

mi - se - ra - ble, mi - se - ra - ble stran - gers, Who are but two, but
spe - me a voi ri - ma - ne? Voi due con - tras - tar, A tut - ti con - tras

mi - se - ra - ble, mi - se - ra - ble stran - gers, Who are but two, but
Sva spe - me a voi ri - ma - ne? Voi due con - tras - tar, A tut - ti con - tras

Andante.

two. *tar!* (the bell sounds—all stop suddenly.) 'Tis the bell... we must o - bey!
E - la squil - la del can - tier!

two. *tar!*

two. *tar! Andante. 112.*

Sva

p Bell, (on the stage.)
 Hns. & D. Bass. Wind sustain.

Ped.

The bell that to his la - - - bour the
La squil - la che ri - chia - ma Cia -

'Tis the bell... we must o - bey;
E - la squil - la del can - tier!

The bell that to his la - bour
La squil - la che ri - chia - ma

'Tis the bell... we must o - bey;
E - la squil - la del can - tier!

The bell that to his la - bour
La squil - la che ri - chia - ma

Sva

work-man calls a-way. The quar-rel ends, The quar-rel ends,
scun al suo la-vor. *Non più qui-stion,* *Non più, qui-stion,*

the workman calls a-way. The quar-rel ends, The quar-rel ends,
Si cia-scun al la-vor. *Non più qui-stion,* *Non più qui-stion,*

the workman calls a-way. The quar-rel ends, The quar-rel ends,
Si cia-scun al la-vor. *Non più qui-stion,* *Non più qui-stion,*

Sra.

- turn we to
pentriam, entriam

Re-turn we to our toil as friends, Re - turn we to our toil as
Ah! entriam, entriam a - mi - ci an - cor, *Ah! entriam, en-triam a - mi - ci an -*

Re - turn we to our toil as friends,
Ah! entriam, entriam a - mi - ci an - cor,

Re - turn we to our toil as friends,
Ah! entriam, entriam a - mi - ci an - cor,

Sra.

friends.
cor.

The quar - rel ends, . . . the quar - rel
Non più . . . qui - stion, . . . non più qui -

Re - turn we to our toil as friends, The quar - rel ends, the quar - rel
Ah! en-triam, en-triam a - mi - ci an - cor, *Non più qui-stion, non più qui -*

Re - turn we to our toil as friends, The quar - rel ends, Re -
Ah! en-triam, en-triam a - mi - ci an - cor, *An-diam, non più qui -*

Sra.

Cello.

molto cres.

cres.

p

cres.

p

cres.

p

cres. *p* (all go out slowly.)

ends, Re - turn . . . we to . . . our toil as friends, The bell the work-man to his la - bour calls a -
 - stion, La squil - la che . . . ri - chia - ma tut - ti al la - vor, an - dia - mo, an - dia - mo al la -

cres. *p*

ends, Re - turn we to our toil as friends, The bell the work-man to his la - bour calls a -
 - stion, La squil - lu che ri - chia - ma tut - ti al la - vor, an - dia - mo, an - dia - mo al la -

cres. *p*

- turn we to our toil as friends, The bell the work-man to his la - bour calls a -
 - stion, La squil - la che ri - chia - ma al la - vor, an - dia - mo, an - dia - mo al la -
 Sua

Bssn.

pp *sempre morendo.*

- way, The bell the workman to his la - bour calls a - way, The bell the work-man to his la - bour calls a -
 - vor, Si si cia - scun al suo la - vor, al suo la - vor, En - triam, en - triam a - mi - ci an - cor, a - mi - ci an -

pp *sempre morendo.*

- way, The bell the workman to his la - bour calls a - way, The bell the work-man to his la - bour calls a -
 - vor, Si si cia - scun al suo la - vor, al suo la - vor, En - triam, en - triam a - mi - ci an - cor, a - mi - ci an -

pp *sempre morendo.*

- way, The bell the workman to his la - bour calls a - way, The bell the work-man to his la - bour calls a -
 - vor, Si si cia - scun al suo la - vor, al suo la - vor, En - triam, en - triam a - mi - ci an - cor, a - mi - ci an -
 Sua

pp

ppp

- way.
 cor.

ppp

- way.
 cor.

ppp

- way.
 cor.

Bell.

Tromb. *Tnr.* *pp* *ppp* *f Tutti.*

Ped.

VOICE. *DANILOWITZ.*

Now come, what is the sto-ry thou hast to tell us, Rus-sian? How does it come a -
Eb - ben, quali av-ven - tu - re ci narri O Mos-co - vi - ta? co-me ti tro - vi -

PIANO. *Str. fz*

PETER.

- bout thou art in Fin - land? One day, in this ve - ry vil-lage, when from an
tu nel - la Fin - lan - da? Un dì, in ques - to ca - sal qua-si sve -

f p f p

ill - ness I had sud - den - ly faint - ed, I met with suc - cour, brought by a gen - tle
mi - to per col - le - ri - co ac - ces - so, mi por - se a - i - ta; u - na gen - til fan -

DANILOWITZ. Allegro moderato. PETER. 3

girl who close at hand has her dwel - ling. And peo - ple call . . . thee her lo - ver. Maybe it
ciul - la che di - mo - ra qui pres - so. E dice o - gni - no che l'a - mi. Esser po -

Allegro moderato.

p dolce.

DANILOWITZ.

is so. And that thou hast come to this ar - se - nal to la - bour, know - ing how
tri - a. E che in questo ar - se - na - le en - tra - sti a - la - vo - ra - re per - chè so -

p

of - ten she com-eth hi-ther to bring and sell her li- quors to the work - - -
 - ven - te el - la qui vie - ne a ven - de - re li - quo - re agli o - pe - ra - - -

Fl.

PETER. *DANILOWITZ. sempre a tempo.*

- men. In - deed! ex - cel - lent, tru - ly! They al - so say, in or - der to be
 i. Dav - ver! so - no ec - cel - len - ti. Di - con di più per es - ser - le vi -

near her, thou go - est night and morn - ing up to her bro - ther's, George Sa -
 - ci - no tu vai se - ra e mat - ti - no da suo fra - tel Gior - gio Sa -

Fl.

dolce. *dolce.*

- vron - ski's, an air up - on the flute to learn to play, which thou know - est is
 - vron - ski l'aria ad im - pa - rar sul flau to, che tu sai pre - di -

Tr.

PETER. RECIT.

pleas - - - ing to his sis - - - ter! And if I should do so, pray what does it
 - let - - - ta al - la so - rel - - - la. E se ques - to a me pia - ce, a lor che im -

p Str. *f*

Allegro. RECIT.

mat - ter?
- por - ta?

But who art
Ma chi sei

Allegro.

thou, that all this while art ask - ing so ve - ry ma - ny ques - tions?
tu, che da sì lun - go tem - po mi vai fa - cen - do in - chie - sta?

f *p molto dolce.*

Allegro moderato. DANILOWITZ.

I am Da - ni - lo - witz, I am a Rus - sian, As thou too
Io son Da - ni - lo - witz, e Mos - co - vi - ta. al par di

Allegro moderato.

art, a pas - try cook be - sides. But hav - ing nothing here to work or hope for, I would be turn - ing
te, di più son pas - tic - cie - re. Ma non a - ven - do qui nul - la a spe - ra - re in Russia io vo' tor -

Str. Wind.

homeward, turning home - ward, and my ser - vice of - fer - ing to Pe - ter the Czar, and my ser - vice
na - re, vo' tor - na - re e i mie - i ser - vi - gi of - frir e a Pie - tro il Czar, e i mie - i ser -

p

PETER. RECIT.

DANILOWITZ.

of - fer - ing to Pe - ter the Czar. A bru - tal man! May be, but yet cou -
 - vi - gi of - fri - re a Pie - tro il Czar. Un uom bru - tal! Sa - rà! ma è un uom di

ff *p* *f*

- ra - geous; and all his sol - diers would for him be rea - dy life to sur - ren - der, if it were on - ly for to
 cuo - re, e i suoi sol - da - ti a dar per lui la vi - ta son tut - ti pron - ti, fos - se sol - tan - to per u -

f *f*

Allegro moderato.

PETER.

hear that march, so sa - cred. What is the sa - cred march of which thou
 - dir la mar - cia sa - cra. E qua - le è dun - que que - sta mar - cia

Allegro moderato. *Ob.* *ben marcato.* *Hrs.* *ben marcato.* *Bssn.*

p *ben marcato.* *Bssn.*

DANILOWITZ.

spea - est? 'Tis that which at Pul - ta - va was sung by the sol - diers of his
 sa - cra? Ob. E quel - la che a Pul - ta - va han - no can - ta - to i suoi sol -

ar - my, and which, as all men fan - cy, was com - pos'd . . by him. To reach his
 da - ti e che, co - me o - gnun cre - de, fu com - pos - ta da lui. A, suoi ser -

Str. f *f* *p*

Allegro con spirito. PETER.

ser - vice is the thing I hope for. To Rus - sia turn I
 - vi - gi d'a - van - zare io spe - ro. In Rus - sia tor - no an -

Allegro con spirito.

p

DANILOWITZ. PETER. DANILOWITZ.

al - so. Let us make the journey to - ge - ther. Wilt thou come on be - hind me? Yes, wheresoe'er thou
 - ch'i - o. Fa - rem la strada in - sie - me. Tu die - tro a me ver - ra - i? Fos - se al - la fin del

PETER. ³ DANILOWITZ. *Allegro vivace.* PETER. *Allegro vivace.*

lead - est. And af - ter that? Let come what will. A sol - dier, and then an
 mon - do. E' chi sa mai? Sia pur co - st. Sol - da - to, in - di uf - fi -

DANILOWITZ. PETER. DANILOWITZ.

of - fi - cer, and then a gen - e - ral, then a count, then a prince, and pray why
 - cia - le, Poi Ge - ne - ra - le, E' Con - te, E' Prince, e per - ché

not? Does not cou - rage con - quer all things?
 no? Il co - ray - gio tut - to ot - tie - ne!

p

Allegretto brillante.

PIANO. $\text{♩} = 92.$

f Tutti.

Fl. & Cl.

dolce. *p Hns.* *Str.* *Hns.* *Str.*

DANILOWITZ.
Brillante.

He whose heart to fear has ne-ver yield-ed, Shall be still in bat-tle safe-ly shielded;
Ch'il co - re non ha da te-ma of-fe - so, Dal Cam - po d'o - nor vien sem-pre il - le - so;

Hns. sustain.

He shall be in life and death re-nowned, And with gar-lands then by fate, by
Lo - dà - to ei sa - rà in vi - ta in mor-te, Ch'un ser - to d'al - lor gli dà, gli

cres.

dolce.

e leggiero.

fate be crown-ed. Well he knows how to re-
dà la sor-te. Del - - la bel - la re -

p *Cl.* *dolce.* *Hns.* *p* *Str.*

- sist the power of love. Yes, re - sist the power of
 - sis - ter sa l'a-mor. Si re - sis - ter sa l'a -

Cl. & Picc.
Hns. *Str. p*

molto dolce.
 love, In vain : : : are sighs and moan - ings, In : :
 - mor. In - - - van : : : sos - pi - ra e ge - me, In - -

vain is an em - brace, From love he e - ver flies, 'Tis
 - van lo stringe al sen Fug - gir l'a-mor con - vien In -

f > p *f > p* *3* *3*

cres. *f*
 vain with tears to cry, with tears to cry, Ah! leave me not, leave me not,
 - van pre - gan - do va, pre - gan - do va, Ah! non par - tir, non par - tir, .

Hns. sustain.

p *poco rall.* *pp* *f a tempo.*
 . . . leave me not, . . . leave me not, He whose heart to fear has ne - ver yield - ed,
 . . . non par - tir, . . . non par - tir! Ch'il co - re non ha da te - ma of - fe - so,

a tempo.
Cl.
dim. *poco rall.* *Bssn.* *Wind sustain.*

ben marcato.

Shall be still in bat-tle safe-ly shield-ed; He shall be in
 Dal Cam-po d'o-nor vien sem-pre il-le-so Lo-da-toi sa-

life and death re-nown-ed, And with gar-lands then by fate, by fate be crown-ed.
 -rà in vi-ta in mor-te, Ch'un ser-to d'al-lor gl'i dà, gl'i dà la sor-te.

cres. *p Str.*

f Tutti *Str. p*

Ah! if I perchance es-cape from dy-ing, And one day a vic-tor home am hie-ing,
 Ah! s'e-gl'i av-ver-rà ch'io poi non mo-ra Ch'un dì vin-ci-tor io tor-nan-co-ra,

Hns. sustain.

O what crowds will hur-ry forth to meet me, And with shouts that reach to heaven, to
 O quan-ti ve-drò d'in-tor-no star-mi Con gri-di d'ev-vi-va al ciel, al

cres.

dolce e leggiero.

heaven, will greet me. And the fool - ish, who -
ciel le - var - mi. Tra la fol - la ta -

p *Cl.* *dolce.* *Hns.* *Str. p*

- e'er, who - e'er they be, Who of me made a
lun, ta - lun pur v'è, Che fea gio - co di

Cl. & Picc. *Hns.* *Str. p*

molto dolce.

joke, Will a - far off be - hold, and won - der, and . .
me Da lon - tan con stu - por mi guar - da e . .

pp

un poco cres.

mur - mur as I pass. If I in tri - umph
mor - mo - ra tra se Et tor - na vin - ci -

fp *p* *3*

come, To those who then be - liev'd me Will I . . bow and kind - ly . .
- tor, Chi lo cre - de - va al - lor; Con di - gni - tà io lor fa -

f *p* *3*

f *dim.* *poco rall.* *f a tempo.*

Speak, as I pass a - long, a - long, Ah! if I per -
 rò lieve un in - chin se - quen - do la via. Ah! s'e - gli av - ver -
 a tempo.

Hns. sustain. *dim.* *poco rall.* *Cu.* *Basn.* *ben marcato.*

chance es - cape from dy - ing, And one day a vic - tor home am hie - ing,
 rà ch'io poi non mo - ra Ch'un dì vin - ci - tor io tor - ni an - co - ra

Wind sustain.

O what crowds will hur - ry forth to meet me, And with shouts that
 O quan - ti ve - drò d'in - tor - no star - mi Con can - ti d'ev -

cres.

Spoken.

reach to heaven greet me, The mighty captain, the mighty gen - e - ral, (Which I shall never be) with high - est hon - ours.
 viva a me gri - dar il ca - pi - ta - no il ge - ne - ral . . . (O quel che mai diventerò) con gran ri - spet - to.

pStr.

Trutti.

RECIT. PETER.

He is am - bi - tious, and may be use - ful. But this love which de -
 Am - bi - zio - so e - gli è, po - tria ser - vir - mi. Ma l'a - mor che mi

PIANO. *f Str.* *p* *f*

lights me? Must I in - deed be gone, and love - ly Cath - er - ine be - hold no more?
 gio - va? Dun - que con - vien par - tir, Et Ca - te - ri - na non ve - dro più?

espress. *p*

Now let me be go - - ing.
 Eb - ben si va - - da.

Andantino. *Andantino.* *Fl.*

(The flute is played in the house.)

Ah! there is the Pro - fes - sor! He plays the air that Ca - therine is fond of. I will
 Ah! sen - to il Pro - fes - sor che l'a - ria suo - na di - let - ta a Ca - te - ri - na, Ris - pon -

tr

an - swer him. (George plays the flute.)
 - diam - gli.

Allegro. *Allegro.*

(Peter plays the flute.)

GEORGE.

Bra - vo, bra - vo!
Bra - vo, bra - vo!

I pray you en - ter, my sis - ter is
Eb - be - ne a - scen - di mia so - rel - la è u -

I have come to prac - tise.
A stu - diar ve - ni - a.

Str. *f*

(Mysteriously.)

ab - sent.
- sci - ta.

It is a lov - er's sto - ry.
Un' a - mo - ro - sa sto - ria.

'Tis ve - ry ear - ly.
Sì di buon' o - ra.

It is a lov - er's
Un' a - mo - ro - sa

*f**Allegro moderato.*

What! would you hear it?
La vuoi sa - per?

You would? then lis - ten, to thee I can re -
Eb - ben as - col - ta a te pos - so sve -

sto - ry!
sto - ria!

Yes, tell me.
Sì par - la.
Allegro moderato.

f

- veal it.
- lar - la.

My sis - ter and my - self were born in U -
Am - bo mia suo - ra ed io fum - mo in U - cra - nia

vl.

Bssn.

fp

Str.

molto dolce.

- kra-ni-a, We had not one pos-ses-sion, Nor lands, nor goods were left us; Our mo-ther on-ly
na-ti. nè be-ni, nè po-de-ri, a noi non fur la-scia-ti la ma-dre a noi sol

gave us her songs, so sweet and love-ly, And taught us to un-ra-vel the se-crets of the
die-de le sue can-zon più bel-le e c'i-stru-ì nell'ar-te di leg-ger nel-le

PETER. (*with impatience.*) GEORGE.
stars. And then, and then, but go on, on to the end. A-las! be-reft of
stel-le. Ob. E poi? e poi ma par-la, par-la al-fi-ne. Oi-mè! sen-za for-

for-tune, of fate the wretched vic-tims, at length we reach'd this vil-lage, by sing-ing as we
-tu-na in pre-da del des-ti-no al-fi-ne qui giun-gem-mo can-tan-do pel cam-

jour-ney'd; and I by teach-ing mu-sic since then have made my liv-ing; my sis-ter lives by
-mi-no, dell'ar-te mu-si-ca-le le tracce io ho poi se-gui-te, e mia so-rel-la

PETER. (*impatiently.*)

sel - ling her li- quors and her spi - rits. But this lov - er's sto - ry, of which thou hast been
 ven - de li - quo - ri ed ac - qua - vi - te. *Ob.* Ma. l'amo - ro - sa sto - ria di cui tu mi par -

Fl. *cres.* *Str.*

GEORGE.
 speaking. Well, it is this; that Rai - nold, mas - ter of yon - der
 - la - vi. Or, ti di - rò, Rai - nol - do l'o - ste vi - ci - no è

pp e leggiero.
Str. & Wood.

hos - tel, is un - cle of a maid - en, of all I know the
 zi - o di si - bel - la fan - ciut - la ch'è - gual mai non vid'

fair - est, Pras - co - vi - a they call her, and since the day I
 io . . . Pra - sco - via es - sa si chia - ma dal dì che l'ho ve -

saw her, for love I have been pin - ing, and near have lost my
 - du - ta, d'a - mor s'è an - dai lan - guen - do, che ho la ra - gion per -

rea - - son, for love : : I have been pin - - ing, and near have lost, . .
 - du - - ta, d'a - mor : : eì an - dai lan - guen - - do, che ho la ra - gion, . .

Str. *p*

RECIT. PETER.

. near have lost . . my rea - - son. How then, art thou the lov - er? why didst thou not con -
 . . la ra - gion . . per - du - - ta. Co - me, sei tu. l'a-man-te? che no'l di - ce - sti

p *f*

GEORGE.

- fess it? I did not dare to tell; on - ly my sis - ter is gone this ve - ry moment to ask for me the
 tos - to? Io non a - vea ar - dir ma mia so - rel - la è an - da - ta in quest' i - stan - te a far per me l'in -

p *f* *p*

PETER.

ques - tion, but lin - gers on the way. And mean - while on the flute I pro - pose to have a
 - chie - sta, ma tar - da a ri - tor - nar. Io pren - de - rò frat - tan - to la mia le - zion di

p *f*

GEORGE. **PETER.**

les - son. For my part I would have much ra - ther a glass of spi - rits. To leave off
 flau - to. A me sa - ria più ac - cet - to un bic - chier - in di spi - ri - to. Di ri - nun -

f

a tempo. Moderato.

drink - ing I but now de - ci - ded, but here I drink to Ca - ther - ine in all her
 - ciar - vi je - ri a - vea de - ci - so, ma il fo per Ca - te - ri - na al suo bel

a tempo. Moderato.

GEORGE.

CATHERINE.

In all her beau - ty. Bra - vo, what a lov - er!
 Al suo bel vi - so. Bra - vi, as - sai be - ne!

beau - ty, in all her beau - ty.
 vi - so, al suo bel vi - so.

RECIT.

A lov - er think - ing but of li - quor, while I am ab - sent ask - ing for him the
 un a - man - te che sol pen - sa a be - re men - tio la bel - la vo a do - man - dar gli in

Allegretto moderato.

fair one.
 spo - sa.

GEORGE.

Now say,
 E - ben

what has the ta - vern - keep - er told . . . thee?
 che co - sa ha det - to il ta - ver - nie . . . re.

Allegretto moderato.

f *p*

Flutes, Oboes, Clarionets, Bassoons, Horns, & Strings.

Allegro scherzando. CATHERINE.

You shall hear! You shall hear!
At - ten - zion! At - ten - zion!

PIANO. $\text{♩} = 120.$

Fl. *p* *Fl. & Cl.* *leggiro.*

(imitating the movement of a smoker's lips.)

Pum! Pum! Pum! Pum!

cres. p cres. ff Tutti.

Str.

staccato.

Pum! Pum! Pum! Pum! With his
Pum! Pum! Pum! cap -

p Str. pizz.

old cap to crown him, and his old pipe to cheer him, Like a
- pel sulf o - - rec - chio, a fu - mar sem - pre in - - ten - to, Et s'u -

Cl. *Str. arco.* *p e leggiermente.* *cres. p cres.*

king on his throne, on his throne, at his coun - ter sat he.
 dia co - man - dar, co - man - dar, se - du - to qual so - vran.

p *Fl. & Cl.* *leggermente.*
Hns. & dolce colla voce. *a tempo.* *Vi. & Ob.*

(making a low curtsey.) *f* (in a humble voice.) *dolce.*
 "Sire!" did I say. "Sire! my
 "Si - re," dis - si allor, "Si - re, mio fra -

p *Str.*

bro - ther hopes that you will hear him, He hopes that you will hear him; The
 tel ah! scu - si l'ar - di - men - to, Ah! scu - si l'ar - di - men - to; Per

Str.

hand . . of your most love - ly . . niece he asks of you by me."
 me . . di sua ni - po - te a lei chie - de la man."

Wind sustain. *Bssn.*

cres.
 On this the king, look - ing kind, kind - er than I care to men - tion,
 Sua ma - e - sta schiuso al - tor un . . gen - til bel sor - ri - so,

p *leggerissimo.* *cres. Wind.* *Str.* *Wind. cres.*

Meyerbeer's "L'Etoile du Nord"—Novello, Ewer and Co.'s Octavo Edition.

fail? But when
tor? Ma tal -

GEORGE. *p leggiero.*

Thus to man - age such a bear.
No, non v'è l'egua - le a te.

PETER. *p leggiero.*

On - ly pret - ty girls could dare Thus to man - age the af - fair.
Sul mio onor, sul-la mia fè, No, non v'è l'egua - le a te.

Str. leggiero assai. cres. dim.

2ND VERSE.

peace is the clear - est, the bat - tle is near - est, He would
lor dal - la pa - ce di guer - ra usci la fa - ce Ei vo -

Al. dolce. Ob.

Str. p leggiermente.

give not a groat, not a groat, but a large dow - ry get,
lea po - co dar, po - co dar ma mol - to . pro - fit - tar,

dolce colla voce. Hn. a tempo. p

And with the gold we bring, Re - build his mould - y inn, in
Il vec - chio ta - ver - nier, In - ten - de ri - pa - rar la

sempre leggiermente. Fl.

dolce.

ru - ins half al - - rea - dy, in ru - ins half al - rea - dy; And
 ca - sa che sta per crol - la - re Ri - fab - bri-car le mu - ra E

Fl.

like a roy - al . des - pot, . . . ac - know - ledge no debt. . . .
 co - me tut - ti i re in un gior - no in - gran - dir. . . .

Bsn.

cres.

All that he ask'd promis'd I, with a men - tal re - ser - va - tion.
 Tut - to ac - cor - dai, tut - to si da pe - ri - to mi - ni - stro.

Str. pp *Hn.* *Bsn.*

The mon - arch then did re - ply, proud - ly as be - fits his sta - - - -
 Ei dis - se al - lor con un far con un far da so - vra - - - -

Hn. *Bsn.* *f* *Cello, & D. Bass.*

(in a deep voice.)

tion :
 no : "To him for whom you
 "Co lui che v'ha man -

Fl.

p *stac.*

pesante.

do ap-pear, This an - - swer bear, . . . Our niece shall be his
 da-la a me, O - - nor mi fa, . . . Mia ni - po - te è sua

consort dear, . . . And he, and he our roy - - - al
 mo - glie, . . . Ed io, io son suo ser - - - vi -

tr tr *col. canto.*

fp fp *Cello. & D. Bass.*

tempo lmo. (in her natural voice.)

heir, . . . De - clare! De - clare! ' Was it not well I manag'd the af -
 tor, . . . Eb - ben! Eb - ben! Eb - ben non son un bra-vo am-ba - scia -
 cres.

Str. p *Ob. & Bass.*

fair?
 for!
 GEORGE.

Thus to man - age such a bear.
 No, non v'è l'e-gua - le a te.

PETER.

On - ly pret - ty girls could dare Thus to man - age the af -
 Sul mio o-nor, sul-la mia fè, No, non v'è l'e-gua - le a

Str. p leggiero assai.

'Tis a wo-man's pleas - ing du - ty, Whe - ther by her wit or
 Vi - va un spi - ri - to sa - ga - ce, E la fem - mina che
p leggiero.
 Long may woman do her du - ty,
 Viva un spi - ri - to sa - ga - ce,
p leggiero.
 fair.
 te. Cl.
Str. p leggieriss. cres.
 beau - ty, pia - ce, When a lov - er's in dis - tress, To be
 No non v'è sul - la mia fe, Non v'è,
 By her wit or by her beau - ty, When a lov - er's in dis - tress, To be his am - bas - sa -
 E la fem - mi - na che pia - ce, Non v'è sul - la mia fe, No, non v'è l'e - gua - le a
 By her wit or by her beau - ty, When a lov - er's in dis - tress, To be his am - bas - sa -
 E la fem - mi - na che pia - ce, Non v'è sul - la mia fe, No, non v'è l'e - gua - le a
cres.
risoluto. Allegretto moderato. mezza voce.
 his am - bas - sa - dress! 'Tis a woman's pleasing duty,
 no, non c'è l'e - gua - le a me! Vi - va un spi - ri - to sa - ga - ce,
 dress, To be his am - bas - sa - dress! Long may woman do her du - ty,
 te, No, non v'è l'e - gua - le a te! Vi - va un spi - ri - to sa - ga - ce,
 dress, To be his am - bas - sa - dress! Long may woman do her du - ty,
 te, No, non v'è l'e - gua - le a te! Vi - va un spi - ri - to sa - ga - ce,
Cl. & Fl. 160. p e leggiero.
risoluto col. canto. ff Tutti. Cl. & Bsn. ff.
Bsn. & Hns.

Whe-ther by her wit or beau - ty, 'Tis a wo-man's pleas-ing du - ty, Whether by her wit or
E la fem - mi - na che pia - ce, Vi - va un spi - ri - to sa - ga - ce, E la fem - mi - na che

By her wit or by her beau - ty, Long may wo - man do her du - ty, By her wit or by her
E la fem - mi - na che pia - ce, Vi - va un spi - ri - to sa - ga - ce, E la fem - mi - na che

By her wit or by her beau - ty, Long may wo - man do her du - ty, By her wit or by her
E la fem - mi - na che pia - ce, Vi - va un spi - ri - to sa - ga - ce, E la fem - mi - na che

p Cl. & Bsn. p Wind.

cres.
 beau - ty, When a lov - er's in dis - tress, To be his fair am - bas - sa - dress, To be
pia - ce, No, non v'è sul - la mia fè, No, non v'è l'e - gua - le a te, No, non

cres.
 beau - ty, When a lov - er's in dis - tress, To be his fair am - bas - sa - dress, Be his
pia - ce, No, non v'è sul - la mia fè, No, non v'è l'e - gua - le a te, No, non

cres.
 beau - ty, When a lov - er's in dis - tress, To be his fair am - bas - sa - dress, To be his fair, his
pia - ce, No, non v'è sul - la mia fè, No, non v'è l'e - gua - le a te, Sul - la mia fè, non

cres. ff Tutti. dim.

his am - bas - sa - dress. Ah!
v'è l'e - gua - le a me. Ah!

fair am - bas - sa - dress, to be, to be his fair am -
v'è l'e - gua - le a te, no, no, non v'è l'e - gua - le a

fair am - bas - sa - dress, to be, to be his fair am -
v'è l'e - gua - le a te, no, no, non v'è l'e - gua - le a

p Str.

Go to X

De - clare, de - clare, is wo - man not the best am - bas - sa -
 Eb - ben, eb - ben, eb - ben, non son un buon am - ba - scia -

bas - sa dress.
 te d'ao - ver.

bas - sa dress.
 te d'ao - ver.

Declare, declare, is wo - man not the best am - bas - sa -
 Eb - ben, eb - ben, eb - ben? non son un buon am - ba - scia -

dress?
 tor?

Sra.....

Tutti.

RECIT. GEORGE. CATHERINE.

But the mon-ey, what asks he? Ev'ry farthing that I possess of earnings, towards thy wedding I
 Ma il de-na-ro, che chie-de? Tut-to quel che fi-no-ra ho gua-da - gna-to per ammogliar - ti io

PIANO. *Str. f*

GEORGE.

give thee. No! first be thinking of thy - self, I thank thee, I know thou wilt be soon tak-ing a hus-band.
 ce - do. No! pria con-vien che pen-si a te, nol vo - glio, bi - so - gna che tu pur pren-da ma - ri - to.

CATHERINE. PETER.

I have no wish for mar-riage. Thou know - est, know - est there is one that
 Io non ho que - sta bra - ma. Tu men - ti, sai che v'è qual - cun che

p

CATHERINE.

loves thee. That loves! Be 'si - lent; when his time he pas - ses in drink-ing and dis -
 t'a - ma. A - mor, ah! ta - ci, quando un pas - sa il tem - po a be - re a con - tra

Allegro moderato. ♩ = 108.

ff PETER. RECIT. CATHERINE.

... putes. How un - hap - - - py! Give ear to me, bro-ther mine; dost thou re -
 star. Scia - gu - ra - - - ta! A - scol-ta-mi, O fra - tel, non ti ram -
Allegro moderato.

ff Str. p

mem - ber what were the words of my mo - ther, spo - ken the night in which she died ; how, fix - ing her eyes up - on the
 men - ti quel che di - cea mia ma - dre quan - do la not - te che mo - ri fis - san - do negli as - tri le pu -

Andante con moto.

stars, she sought to read what should be - fall her chil - dren? She said to me:
 pil - le il de - stin no - stro an - ti - ve - der cer - ca - va, mi dis - si al - lor:

Andante con moto. ♩ = 84.

p

CATHERINE. (Not to be sung, but spoken in the time here indicated.)

"Not one, O my Ca - ther - ine, but has his
 "Cia - scun, O Ca - te - ri - na, ha la sua

Fl.

pp

Hp.

star; and thine, which is the bright - est star in the north, pre - dicts for
 stel - la: la tu - a che più dell' al - tre bril - la nel nord, a te pre -

thee a strange, un - u - su - al fate; by it I see that
 di - ce il cre - di stra - no des - tin, di qua veg - go qual -

Cor. Ingt.

some one, of dig-ni-ty tran-scen-dent, will bring to thee a share of that high
 - cu - no di tra-scen-den-te mer-to, che par-te a te fa-rà del-la for-

Wood. *pp*

for-tune which is thy due."
 - tu - na che a te do-vrà."

PETER. GEORGE. CATHERINE.

Thy mo-ther, she said this? Art cer-tain? When thou, my
 Tua ma-dre il dis-se? E ve-ro? E al-lor che

pp Str. *fp trem.*

mo-ther, now wert al-most dy-ing, I brought thee suc-cour, and thou to life re-
 stan-do, qua-si pres-so a mor-te io ti soc-cor-si e sei tor-na-to in

Allegro moderato.

turn-edst. I know not what, but some-thing shone sub-lime-ly, with a strange, brilliant
 vi-ta, un non so che d'al-te-ro e di su-bli-me, come un lam-po bril-

Allegro moderato.

Allegretto moderato.

light, be-neath thine eye-lids, and then I said, This man must sure-ly be
 lù dal-le tue lu-ci Io dis-si al-lor, Es-ser non de-ve co-

Allegretto moderato.

PETER. CATHERINE.

one of a lof - ti - er rank than our own. Didst thou be - lieve it? I
 - stui del - la schie - ra vol - gar don - de usciam noi. Tu lo cre - de - vi? Al -

p

PETER. CATHERINE. PETER. CATHERINE.

did. But now? No more. And why? Re-ply, I bid thee, I bid thee. I
 - lor. Ma a-des-so? Non più. Per-chè? Ri-spon-di, il vo-glio, il vo-glio. Il

bid - that is a word of thine which I must say too of-ten es-apes thee, and far too bold-ly dost thou bid me
 vuoi: que-sto dapprima è un mot - to che ti sfug-ge troppo so-ven - te, e troppo ar-di - ti so-no i tuoi vo -

p

PETER.

speak. Thy tem - per is per-sist-ent. O, be si - - - - - lent, O
 - ler per-chè tu sia co-stan-te. Ta-ci, ta ci, cru -

pp Cello. & D. Bass.

cru - el one, how freez - ing, how care - less is thy man - ner! It
 - de - le, è il tuo ge - la - to, in - dif - fe - ren - te a - spel - to! Che

Tnr. & Bssn.

CATHERINE

al - ways ir - ri - tates me so ! seest thou, seest thou ! Dost
sem - pre m'ir - ri - ta co - sì ! ve - di, ve - di. Mi -

RECIT.

threat - en ? Al - rea - dy dost thou think thy-self my lord ?
nac - ci tu dun - que ? Già ti cre - di mio si - gnor ?

PETER.

For - give me, this is a de - fect which ne - ver will be
Per - don, que - sto è un di - fet - to che vin - ce - re non

p *cres.* *f*

CATHERINE.

PETER.

conquer'd. Who cannot rule him - self is no less sor - ry a hus - band than a master. Ah ! this is
pos - so. Chi non si sa do - mar, non è men tri - sto ma - ri - to che pa - dro - ne. Ah ! questo è

Str. p

RECIT.

too much ! Thou shalt not have my love ; so, maiden, I leave thee.
trop - po. Io più non t'a - me - rò, fan - ciul - la, ad - di - o.

Allegro vivace. *Allegro vivace.*

RECIT. CATHERINE. PETER.

CATHERINE.

PETER.

A - way ! Thou dost not know. Leave me, leave me, thou hast promis'd. Ah ! well, I leave thee.
Va ben ! Ma tu non sai. Van - ne, van - ne, hai pro - mes - so. Eb - ben, io par - to.

f *p*

(Enter PRASCOVIA running.)

GEORGE. *Allegro con spirito.*PIANO.
♩ = 92.*Allegro con spirito.*

Tnr.

VL.

Cello, & D. Bass.

cres.

mf

CATHERINE.

- ta - tion?
- ta - ta?Tell me,
Par - la,What is it?
che av-ven - ne?'Tis well.
E'b-ben.

cres.

f Tutti.

PRASCOVIA. (trembling.)

sfz

dim.

sfz

dim.

Ah! . . . I shall die! I shall die! I shall die! . . . I shall die! I shall die! I shall die! I shall die!
Ah! . . . Son di gel! Son di gel! Son di gel! . . . Son di gel! Son di gel! Son di gel! dal ter -

sfz

Str.

p

sfz

p

die! So fast ran I. . . You hear how I am pant - ing,
-ror! Qui ven - ni a vol. . . Io mi so - sten - go ap - pe - na, Fl.

p BASS.

So fast ran I. . . You see how I am fainting. If . . . this be
Qui ven - ni a vol. . . Mi man - ca o Dio la le - na. Non . . . so più

Str.

you I hard-ly know, My . . . poor . . . heart is beat-ing so, Is beat - ing,
 quel che fo, il cor mi . . . bat - te vin - to da ter - ror, Mi bat - te,

Wind. Str. Wind. *p* Str.

is beat - ing, My heart is beat - ing so.
 mi bat - te, Mi bat - te dal ter - ror.

p (out of breath)

(with new terror) *dim.* *dim.*
 Ah! . . . I shall die, I shall die, I shall die, . . . I shall die, I shall die, I shall
 Ah! . . . Son di gel, son di gel, son di gel, . . . Più non so quel che fo, più non

f *p* *f* *p*

die! . . . I shall die! I shall die!
 so, . . . più non so quel che fo!

f *ff* Tutti.

(recovering herself)
 What is this? Has some ma - gi: Made me mad with my
 Che diss' io? Qual de - li - ro Vin - ta son dal ter -

f *f* *f*

L'istesso tempo. 3

here, you are here. There is no cause for ter - ror, There is
cor, son an - cor. *Il gen - til vo-stro a-spet - to Ha scac -*

CATHERINE.

There is no cause for ter - ror, There is
Il gen - til vo-stro a-spet - to Ha scac -

GEORGE.

We are here! . . . There is no cause for ter - ror, There is
Son an - cor! . . . Il gen - til vo-stro a -s-pet - to Ha scac -

PETER.

There is no cause for ter - ror, There is
Il gen - til vo-stro a-spet - to Ha scac -

Vl. & Fl.

L'istesso tempo.

p

pp Str.

nought to a-larm; You are all close be-side me, To keep me from harm. There is
 - - cia - to il ti - mor; Ha ri - mos - so il so - spet - to, Ha cal - ma - to il mio cor. Il gen -

nought to a-larm; We are all close be-side thee, To keep thee from harm. There is
 - - cia - to il ti - mor; Ha ri - mos - so il so - spet - to, Ha cal - ma - to il mio cor. Il gen -

nought to a-larm; We are all close be-side thee, To keep thee from harm. There is
 - - cia - to il ti - mor; Ha ri - mos - so il so - spet - to, Ha cal - ma - to il mio cor. Il gen -

nought to a-larm; We are all close be-side thee, To keep thee from harm. There is
 - - cia - to il ti - mor; Ha ri - mos - so il so - spet - to, Ha cal - ma - to il mio cor. Il gen -

Sea

no cause for ter-ror, There is nought to a-larm; You are all close be-side me, To
 - - til vo-stro a-spet-to Ha scac - cia - to il ti - mor; Ha ri - mos - so il so - spet-to, Ha cal -

no cause for ter-ror, There is nought to a-larm; We are all close be-side thee, To
 - - til vo-stro a-spet-to Ha scac - cia - to il ti - mor; Ha ri - mos - so il so - spet-to, Ha cal -

no cause for ter-ror, There is nought to a-larm; We are all close be-side thee, To
 - - til vo-stro a-spet-to Ha scac - cia - to il ti - mor; Ha ri - mos - so il so - spet-to, Ha cal -

no cause for ter-ror, There is nought to a-larm; We are all close be-side thee, To
 - - til vo-stro a-spet-to Ha scac - cia - to il ti - mor; Ha ri - mos - so il so - spet-to, Ha cal -

Sea

f Wind. *sfz*

keep me from harm, close be - side. I re - cov - er,
 ma - to il mio cuor, il mio cuor. Io ri - na - sco,

keep thee from harm, close be - side thee. The dream is
 ma - to il mio cuor, il mio cuor. Sì con - so - la -

keep thee from harm, close be - side thee. The dream is
 ma - to il mio cuor, il mio cuor. Sì con - so - la -

keep thee from harm, close be - side thee. The dream is
 ma - to il mio cuor, il mio cuor. Sì con - so - la -

Str. *poco rall.* *pp a tempo.* Wind.

Cl. & Bsn.

calm - ly breath - ing; I at safe, . . and you are here. . . I re - cov - er,
 io re - spi - ro Press' a voi, . . . Presso voi son an - cor, . . . Io ri - na - sco,

o'er Of pass - ing fear, Now smile once more, Thy friends are near, Then smile once
 ti, Più non te - mer, Più non te - mer, Noi ti sa - prem Soc - cor - so

o'er Of pass - ing fear, Now smile once more, Thy friends are near, Then smile once
 ti, Più non te - mer, Più non te - mer, Noi ti sa - prem Soc - cor - so

o'er Of pass - ing fear, Now smile once more, Thy friends are near, Then smile once
 ti, Più non te - mer, Più non te - mer, Noi ti sa - prem Soc - cor - so

Sva.....

ad lib. *rall.*

I am safe, I am safe, and
 io re - spi - ro Presso voi al -

more, Thy friends are near.
 dar, Soc - cor - so dar.

more, Thy friends are near.
 dar, Soc - cor - so dar.

more, Thy friends are near.
 dar, Soc - cor - so dar.

Fl., Cl. & Bsn.

molto rall. *Tempo lmo.*
Andantino.

you, and you are here. Ah! My dear - est
 - fin, al - fin io son. Ah! A - mi - ci ah!

Smile, thy friends are near.
 Po - ve - ri - na ah! sì!

Smile, thy friends are near.
 Po - ve - ri - na ah! sì!

Smile, thy friends are near.
 Po - ve - ri - na ah! sì!

Tempo lmo.
Andantino. Cl.

molto rall. *p*

Str.

ones, since 'tis all gone by, A fan - cy or an er - ror, I'll take courage, and
 sì! or che gra - zie a voi E il mio ti - mor pas - sa - to Al - fin vi pos - so

(a sudden roll of drums is heard.)

try To tell what caus'd my ter - ror. You see, I thought—
 dir Quel che l'a-vea cau - sa - to. Con - vien sa - per.

Side Drum. Ped.

Allegro con spirito. *dim.*

No!— I shall die, I shall die, I shall die, I shall die
 No!— tre - mo an - cor, tre - mo an - cor, tre - mo an - cor, tre - mo an -

Allegro con spirito. ($\text{♩} = 92$)

Str. *f* *p* *p*

dim.

die, I shall die, I shall die, I shall die, I shall die, I shall die
 - cor, tre - mo an - cor, tre - mo an - cor, : : : : : tre - mo an - cor, tre - mo an -

f *Tutti.*

accel. un poco.

die! I can-not now! I do not dare! It comes a -
 cor! Par - lar non so! Par - lar non so! Io tre - mo an -

CATHERINE.

But tell us how? But tell us where? But tell us when?
 T'i spie - ga al - fin! T'i spie - ga al - fin! Che co - sa hai tu?

GEORGE.

But tell us how? But tell us where? But tell us when!
 T'i spie - ga al - fin! T'i spie - ga al - fin! Che co - sa hai tu?

PETER.

But tell us how? But tell us where? But tell us when?
 T'i spie - ga al - fin! T'i spie - ga al - fin! Che co - sa hai tu?

accel. un poco.

Str. *p* *leggiere.* Wind.

- gain! Ah, I shall die, shall die, shall die, shall die, shall die,
- cor! Guar-da - te là! Io son di gel! Io son di gel!

But tell us why? But why? but why? but why? but
Per - chè tre - mar! Per - chè? Per - chè? Per - chè? Per -

But tell us why? But why? but why? but why? but
Per - chè tre - mar! Per - chè? Per - chè? Per - chè? Per -

But tell us why? But why? but why? but why? but
Per - chè tre - mar! Per - chè? Per - chè? Per - chè? Per -

cres. sempre.
Ah, I shall die, Ah, I shall die, Ah, I shall die, Ah, I shall die, shall die!
Io son di gel! Io son di gel! Io son di gel! Io son di gel! Ah! - mè!

cres. sempre.
why? But tell us why? But tell us why? But tell us why? but tell us why? But why?
- chè? Che co - sa fu? Per - chè tre - mar! Per - chè tre - mar! Per - chè? Per - chè? Per - chè?

cres. sempre.
why? But tell us why? But tell us why? But tell us why? but tell us why? But why?
- chè? Che co - sa fu? Per - chè tre - mar! Per - chè tre - mar! Per - chè? Per - chè? Per - chè?

cres. sempre.
why? But tell us why? But tell us why? But tell us why? but tell us why? But why?
- chè? Che co - sa fu? Per - chè tre - mar! Per - chè tre - mar! Per - chè? Per - chè? Per - chè?

cres. Tutti. *molto cres.* *ff*

GEORGE. PRASCOVIA.

Content thee! To get the news I now am going. No, no, no, no, no, no, do not go, by the Calmucks and the
Ti calma, io stesso a di-sco-pri-re or vado. No, no, no, no, no, no, non partir, di Calmucchi e di Co-

PIANO. *Str. f* *f*

GEORGE. 3

Cossacks is the vil-lage in-vested, and they take all for-boo-ty. We are all of us lost, then.
- sac-chi in-ve-stito è il vil-lag-gio e di tut-to fan pre-da. Noi siamo tut-ti per-du-ti.

f molto moderato.

CATHERINE.

No, no, observe them. In them dost thou not
No, no, li os-ser-va non ri-co-nosci in

PETER. CATHERINE.

see our old and trusty friend of the Don and of U-cra-nia? I go to save you. How save us? To
lor i nostri antichi a-mi-ci del Don e dell' U-cra-nia? Io vo sal-var-vi. E co-me? A

p *f*

PETER. *a tempo molto moderato.*

me leave the endeavour, O maid-en fair and brave! There will o'er her watch unseen by a-ny.
me lascia il pen-sie-ro. Fanciul-la sin-go-la-re io vo, vegliar su lei qui-vi na-scosto.

a tempo molto moderato.

p Str. pizz.

Piccolo, Flutes, Oboes, Clarionets, Bassoons, Horns, Trumpets, Trombones, Kettle Drums in E and B, Side Drum, Cymbals, Big Drum and Strings.

(Gritzenko enters at the head of a troop of Kalmucks, who steal in one by one.)

Allegretto moderato. GRITZENKO. *p*

Allegretto moderato.
vi. trem. There's no one.
Nes - sun.

PIANO.
♩ = 144.

Cello & D. Bass.

FOUR BASSES. FOUR TENORS.

Come in!
Or - sù!

p Here we are—
Tutti insieme!

GRITZENKO. *cres.*

TENORS. *cres.*

BASSES.

'Tis our turn to destroy and to burn!
Tutti in - siem, saccheggiam, tru - ci - diam!

Here we are!—
Tutti insieme,

To destroy and to burn!
Saccheggiam, tru - ci - diam!

f Ob. *ff* Tutti. *f* Ob. Cl. & Bsn. *Ped.*

Bsn.

Allegro moderato. ♩ = 152. *Picc.*

f Tutti. *Cl.* *3* *3*

GRITZENKO.

From tent in the de - - - sert,
D'U - cra - nia dai cam - - - - pi,

Where we had birth,
Qui giun - ti siam,

We come, like the tem - - - - pest, To ra - vage the earth,
Su l'a - li dei lam - - - - pi Noi giun - ti qui siam,

Where we had birth,
Qui giun - ti siam,

To
Noi

Where we had birth,
Qui giun - ti siam,

To
Noi

Storm and gloom, Dread and doom, Fol - low where we come!
Do - ve an - diam, Di - strug - giam, Mar - te por - - - - tiam!

ra - vage the earth.
giun - ti qui siam.

ra - vage the earth.
giun - ti qui siam.

Fol - low where we come!
Mor - te por - - tiam!

Storm and gloom, Dread and doom, Fol - low where we come!
Do - ve an - diam, Di - strug - giam, Mor - te por - - tiam!

Storm and gloom, Dread and doom, Fol - low where we come!
Do - ve an - diam, Di - strug - giam, Mor - te por - - tiam!

arco. pizz.

Hur - rah! hur - rah! hur - rah! hur - rah!
Ur - rà! ur - rà! ur - rà! o - là!

Hur - rah! hur -
Ur - rà! ur -

Fol - low where we come!
Mor - te por - - tiam!

Ob. & C.

Cello.

Ah! . . . The
Ah! . . . Al

rah! hur - rah! hur - rah! hur - rah! hur - rah! hur - rah!
rà! ur - rà! o - là! ur - rà! ur - rà! ur - rà! ur - rà!

rah! hur - rah! hur - rah! hur - rah! hur - rah! hur - rah!
rà! ur - rà! o - là! ur - rà! ur - rà! ur - rà! ur - rà!

Sca . . .

ff Tutti. p Str.

brand and the sword are the toys we love best; In ci - ties on fire is our
fuo - co al - la pol - ve scin - til - la il pen - sier, Ne' ris - chi tro - via - mo il ve -

dolce. stac.

couch of . . rest; We lead the wild dance where the pa - lace hath stood, And our
ro pia - cer, Pa - la - gi tu - gu - ri a ter - ra spia - niam, E nel

tor - ches we quench in a lake of blood, And our tor - ches we quench in a
san - gue che co - la l'ar - dor spe - gniam, Si, nel san - gue che co - la l'ar -

f *p*

lake of blood! 'Tis ca - sy toil To take for spoil, The ab - bey hoards, The barrack swords, The cel - lar
dor spe - gniam, Nulla all' ac - ciar Dè con - tra - star, Nulla all' ac - ciar Dè, con - tra - star, A noi bot -
Sva.

p Str. & Wind.

old, The chest of gold, The chest of gold, of gold, of gold, of gold, of gold, of
tin, Ra - gaz - ze e vin, A noi dell' or, A noi te - sor, A noi dell'

Or *tr*

gold, of gold, of gold, of gold, of gold. 'Tis ea - sy toil To take for spoil The chest of
 or, A noi dell' or, dell' or, dell' or. Si si dell' or, dell' or vogliam, O mor - te

tr

gold, of gold, of gold, of gold, of gold. 'Tis ea - sy toil To take for spoil The chest of
 or, A noi dell' or, dell' or, dell' or. Si si dell' or, dell' or vogliam O mor - te

Molto presto.

gold! *diam!* Ea - sy the toil,
 Nul - la all' ac - ciar,

ff

Hur - rah! hur - rah! Ea - sy the toil,
 Ur - rà! Ur - rà! Nul - la all' ac - ciar,

ff

Hur - rah! hur - rah! Ea - sy the toil,
 Ur - rà! Ur - rà! Nul - la all' ac - ciar,

Molto presto. ♩ = 96. *ff Tutti.* Sva.....

Rich is the spoil Of cel - lar old, Of chest of
 De' con - tra - star A noi bot - tin, Don - ne e buon

Rich is the spoil Of cel - lar old, Of chest of
 De' con - tra - star A noi bot - tin, Don - ne e buon

Rich is the spoil Of cel - lar old, Of chest of
 De' con - tra - star A noi bot - tin, Don - ne e buon

Sva.....

gold, of gold, of gold, of gold, of gold, of gold, of gold,
vin of a noi dell or, dell or, dell or,

gold, of gold, of gold, of gold, of gold, of gold, wine and
vin or, noi dell or, dell or, e sve -

gold, of gold, of gold, of gold, of gold, of gold, of gold,
vin of a noi dell or, dell or, dell or,

Hur - rah ! hur - rah ! hur - rah ! hur - rah ! Rich is the
Ur - rà ! o - là ! ur - rà ! o - là ! A' noi dell

gold, and gold, and gold, and gold, and gold, and gold, and
niam, si noi sve - niam, si noi sve - niam, si

Hur - rah ! hur - rah ! hur - rah ! hur - rah ! Rich is the
Ur - rà ! o - là ! ur - rà ! o - là ! A noi dell

Sva...

(Enter Catherine from the house, in a fantastic dress, and with a tambourine in her hand.)

spoil of wine and gold, and gold, and gold.
or, A noi sve - niam, sve - niam, sve - niam.

gold, of wine and gold, and gold, and gold.
noi sve - niam, sve - niam, sve - niam, sve - niam.

spoil of wine and gold, and gold, and gold.
or, A noi sve - niam, sve - niam, sve - niam.

Sva

CATHERINE. *ad lib.* *Maestoso.*

Re - tire! re - - - tire! tro!
In - die - tro! in - die - - - - - tro!

'Tis I, your sis - ter, bid you
Tre-ma-te tut - ti al-la mia

PIANO. *Maestoso. ♩ = 76.*
Harp. fp *Wind sustain.*
Ped.

RECIT.

turn, Nor brave my wrath, For I hold the se-crets of
vo - ce, Al mio vo - ler, Con-tra-star no nes-su-no at-

for-tune; You stand in ho-ly pre-cincts! Re-spect the blessed ash-es Of Vlas-ta, my mo-ther.
ten-ti Qui il suol è be-ne-det-to! O - nor fa-te al-la pol-ve Di mia ma-dre Vlas-ta.

Andante.

Vlas - ta the Aw - ful, By your tribe loved and saint - ed!
Vlas - ta la San - ta, Che l'U - cra - - - nia o - 'no - ra!

CHORUS.

Vlas-ta the Priestess! Her daughter here?
Di no-stro stir-pe! Del no-stro suol?

Andante. ♩ = 132.
Harp. p *Str. f*
Ped. 3 *3* *3* *Ped. 24* *12* *24*
Cello, & D. Bass.

RECIT.
CATHERINE.

Approach ! but woe to the man who for - gets His du - ty to hearth and to home, Let de - struc - tion as a.
En-tra-te ! ma guai per chi puo - te scor - dar Quel ris - pet - to che a noi si dè, La sven - tu - ra lo cor -

Allegretto.

doom Follow his footsteps to the tomb ! But for the brave and hon - est guest, Who loves the
- rà, Nel - la mi - se - ria ei mor - rà ! Ma quando l'uom o - no - re - rà, Co - lui che l'a -

p *p* *VI.* *Cello.*

roof that gives him rest, The draught is the sweetest, The dance is the fleetest, The tambourine
- sil che l'asilo da - rà Ma per lui suo - ne - re - mo, Per lui can - te - re - mo, E co - glie -

cres. *Str.*

Or

rhymes, the
for, de'

poco riten.

chimes To the mer - ry old rhymes, the
- rem per lui de' for, de'

f *Wind.*

Allegretto con spirito.

CATHERINE (accompanying herself on the tambourine).

PIANO.

♩ = 96.

rhymes.
flor.It rings like a chime at wed - ding time, la la la la la
Bal - lia - mo Can-lia - mo Ev-vi - va e - vi - va la la la la*Harp.*
molto leggiero e stac. *Cl. & Bsn. sustain.*la la la, The song of your queen with tam - bour - ine. La la la la la
la la la, E la can - - zon ch'in - ten - de o - gum, La la la la lala la la,
la la la,*f* Hi - ther, . . . my brothers, *f* Hi - ther,
An - diam, *pres-to andiam,*

Sca.....

f *fp cres.*
*Str.**p* at my call;
f *fav - ve - nir**f* Hi - ther, . . . I have ti - dings Of
Lo pos - - - so a tut - ti voi pre -

Sca

*dolce.*for - tune
dir *Si*for - all!
an *diam!**p* La la la la la
La la la la la

Sca

Triangle.
p

la la la la la la la la la la la la la la la

GRITZESKO.

la la la la la la la la

SOLO TENOR.

pp

(The soldiers begin to dance.)

la la la la la la la la la la la la la la la

pp

la la la la la la la la la la la la la la la

Sua.

Fl.

p

Str.

la la, la la la la la la la la la la la

la, la, la la la la la la, la,

la la la, la la la la la, la,

la la la, la la la la la,

Sua.

Harp.

Chorus

(with Tambourine.)

la . . la la la la la la, la . . la la la la
la . . la la la la la la la,

la . . la la la la la la la,
la . . la la la la la la la,

pp

la,
la,
pp Solo with the chorus.

la, la la la, la la la, la la la, la la,
la, la, la la la, la la la, la la la, la la,

pp

la, la la la, la la la, la la la, la la,
la, la, la la la, la la la, la la la,

Cl. 3 3 3 3

Harp & *p*
Str. pizz.

la la la la la . . la la la la la la la la, la, . . la, . .
la la la la la . . la la la la la la la la, la, . . la, . .

la . . . la la la la, la, . . la, . . la, . . la, . .

la la la la, la, la, la, la,
la la la la, la, la, la, la,

tr tr tr tr

p Str. arco.

[illegible]

legato. *tr*

la la : : : : : la!
la la : : : : : la!

Harp. *f* Tutti. *f*

Sva.

Allegretto molto moderato. ♩ = 100. (To Gritzenko, taking his hand and reuding the lines in it.)

Wind. *ff* Str.

CATHERINE.

Thou, a pea-sant's low-ly son,
Tu poc' an-zi con-ta-din,

Fl. & Tnr.

molto stac. e marcato.

Cello. & D. Bass, pizz.

Hast a pro-mise in thy star, Thou shalt serve a-non, Serve
Hai la sor-te sul cam-min, Sot' un al-tro ves-sil Si

in the ar-m-y of the Czar! Great pro-mo-tion wait-eth thee; Thou . . shalt a cor-po-ral
sot-to quel-to del Czar! O for-tu-na senz' e-gual, Di-ven-te-rai ca-po-

Ob. Fl. Wind.

be, Hear the pro-mise, Hear the pro-mise, Hear the pro-mise, Hear the pro-mise of thy star!
 - ra! Hai la sor-te, Hai la sor-te, Hai la sor-te, Hai la sor-te sul cam-min!

Str. *cres.*

If a brave right arm thou lend All the fee-ble, all the fee-ble
 Si il tuo brac-cio as-si-ste-rà L'in-no-cen-te, l'in-no-cen-te

p *Fl. Ob. & Cl.*
poco rall.

to de-fend. If a brave right arm thou lend All the fee-ble to de-
 - te ed il me-schin. Si il tuo brac-cio as-si-ste-rà L'in-no-cen-te ed il me-
 Sea...

Str.

- fend! Hear! Hear! Hear! Hear!
 - schin! Si! Si! Ah! Si!

GRITZENKO.

TENORS.

(Pressing round Catherine eagerly.)

BASSES. *p*

'Tis a won-der! now tell me What my lot shall be!
 O ma-gi-a! la ma-no è qua Ri-spo-sta ne dà!

f p *wind.*

ad lib. *tempo lmo.*

It rings like a chime at wed-ding time, la
Si, Si, bal-liam, cau-tiam, ev-vi-va la

la la la la la la la, The song of your queen with tam-bour-ine, la
la la la la la la, E la can-son Oh'in-ten-de og-nun, la

la la la la la la la, Hi-ther, . . . my bro-thers,
la la la la la la la, An-diam, . . . pres-to an-diam,

f *p* *f* *p*
 Hi-ther, at my call; Hi-ther, . . . I have
An-diam, l'av-ve-nir; lo pos-so a

f *p* *f* *p*
 ti-dings of for-tune for all! la la la la la
ut-ti voi pre-dir . . an-diam! la la la la la

dolce. *p* *Triangle.*

la la, la, la la la, la la la la la, la, la

p GRITZENKO.

la, la, la, la, la, la,

TENOR SOLO.

pp

la la la, la la la, la la, la la,

pp

CHORUS. la la la, la la la, la la, la la,

pp

la la la, la la la, la la, la la,

Sca.

Fl.

p *Str.*

la la, la la la, la la la la la la la, la, . . .

la, la, la la la la la la la,

la la la, la la la, la la la, la,

la la la, la la la, la la la, la,

la la la, la la la, la la la, la,

Sca.

Or

la
la

la . . . la la la
la . . . la la la

la . . . la la la, la la la,
la . . . la la la, la la la,

pp

la la la la,
la la la,

pp

la la la la,
la la la,

a tempo.

Harp. & Str. pizz.

Cl. 3

la . . la la la la la la la . . la la la la la la
la . . la la la la la la la . . la la la la la la

la . . la la la la la la,
la . . la la la la la la,

la la, la la la, la la, la la, la la, la la,
la la, la la la, la la, la la, la la, la la,

la la, la la la, la la, la la, la la, la la,
la la, la la la, la la, la la, la la, la la,

p

la la . . . la . . . la la la la la, la . . . la . . .
la la . . . la . . . la la la la la, la . . . la . . .

la la . . . la . . . la . . . la la la la, la . . . la . . . la . . .
la la . . . la . . . la . . . la la la la, la . . . la . . . la . . .

la la la la, la la
la la la la, la la

la la la la, la la
la la la la, la la

p Str. arco.

un poco più riten. tr

la la la la la, la la la la, la la la la, la
la la la la la, la la la la, la la la la, la

pp

la la la la la la la la, la la la la, la la la la,
la la la la la la la la, la la la la, la la la la,

pp

la la la la la la la, la la la la, la la la la,
la la la la la la la, la la la la, la la la la,

pp

la la la la la la la, la la la la, la la la la,
la la la la la la la, la la la la, la la la la,

un poco più riten.

pp Bsn. Tpts. & Hns.

legato.

tr

la la la la la la,

Harp.

stringendo un poco.

f

Gritzenko. *f*

la la la la la la, la,

la la la la la la, la,

la la la la la la, la,

la la la la la la, la,

la la la la la la, la,

la la la la la la, la,

stringendo un poco.

Sva.

Tutti. f

p Cl. & Bsn.

f Tutti.

p

la, la,

la la la la la la, la,

la, la,

la la la la la la, la,

la la la la la la, la,

la la la la la la, la,

f

f

la la la la la la, la,

la la la la la la, la,

Sva.

f

p

f

leggiere. *cres.*

la la la la, la la la la, la la la la la la la la la la la la la

leggiere.

la la la la, la la la la,

la,
la,

la,
la,
Sua...

p Str.

f

la, : : : : 'Tis I have tid - - ings, 'Tis
la, : : : : An - diam a mi - ci, An -

f

: : : Come, come, she has the tid - - ings of
An - diam se - guiam, se - guiam que - sta

f

Come, she has the tid - - ings of
Si, an - diam se - guiam que - sta

f

Come, she has the tid - - ings of
Si, an - diam se - guiam que - sta

ff Tutti.

(Exit Catherine. The Kalmucks follow her, dancing.)

I have the tid - ings of for - tune
 - diam a voi vo - glo pre - di - re
 for - tune for all, She has the tid - ings of
 no - stra gran pro - fè - tes - sa che a noi - va pre -
 for - tune for all, She has the tid - ings of
 no - stra gran pro - fè - tes - sa che a noi - va pre -
 for - tune for all, She has the tid - ings of
 no - stra gran pro - fè - tes - sa che a noi - va pre -

: : : l'av - ve - nir!
 for - tune for all!
 di - re l'av - ve - nir!
 for - tune for all!
 di - re l'av - ve - nir!
 for - tune for all!
 di - re l'av - ve - nir!
 for - tune for all!
 di - re l'av - ve - nir!

Sua
 3 3 3 3

GEORGE. (To Prascovia.)

The men be - lieve her, and fol - low! Thou has - ten to thy un - cle.
 La van se - guen - do, ev - vi - va! Tu cor - ri da tuo zi - o.

PIANO. *Str. f* *f*

I to church must be running, there to see that for our marriage all things are du - ly rea - dy. Be
 Io mi af - fret - to al-la chie - sa vo a far che per le noz - ze sia tut - to pron-to e les - to.

f *fp* *f*

Allegro moderato.
 PRASCOVIA.

wa - ry of the Cossacks, be wa - ry, I tell thee. Bet - ter by far be ta - ken by the
 Ba - da i Co - sac - chi ba - da be - ne ti di - co. Me - glio al - tret - tan - to pre - so dal ne -

Allegro moderato.
Str. pizz. *p*

Allegro con spirito.

Cos - sacks.
 mi - co.

Allegro con spirito.
p *Fl., Cl.,
 Hns. & Bsn.*

CATHERINE.

At last they van - ish.
 Al - fin son lun - gi.

Now I can breathe with
 Or re - spi - rar poss'

freedom.
i - o.

RECIT. PETER. (*aside.*) (*to Catherine.*)

I have therefore in thee more sa-tis-
Ebben or son di te più soddis -

Astounding coolness! what a courage! thy or-ders I have follow'd.
Qual sangue freddo! qual ar - dir! se-gui-to ho tuoi co - man-di.

Str. *f*

fac - tion, I would'st thou hadst be-side thee e-ver some one who might pre-vent the do-ing of thy
fat - ta, e se te - nes - si al-la-to og-nor qual - cu - no che t'im - pe - di - sca far del - le paz -

fol - lies. Be not sur-pris'd.
zi - e non ti stu - pir.

Allegro molto moderato.

Now no - thing can sur - prise me, Ex -
Di nul - la or mi stu - pi - sco. Ma

Allegro molto moderato.

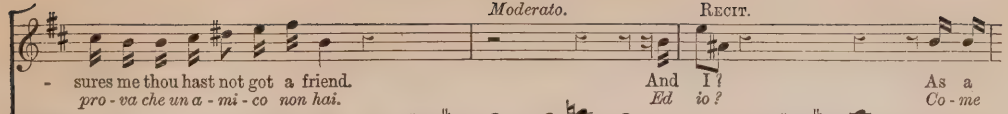
p
Cello, &
D. Bass.

This a-lone as -
Que - sto sol mi

cept thy - self, . . not one has e - ver us'd . . to me such lan-guage
pria di te . . nes - sun mi vol-se an - cor . . un tal lin - guag-gio.

Moderato.

RECIT.

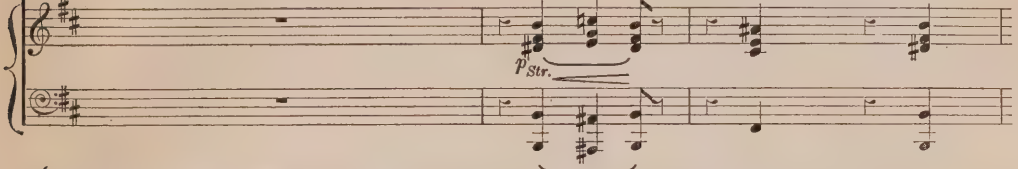


Thou say-est well. I have not.
Tu di-ci il ver, non u - no.

Thou hast repuls'd me.
Tu m'hai re-spin-to.

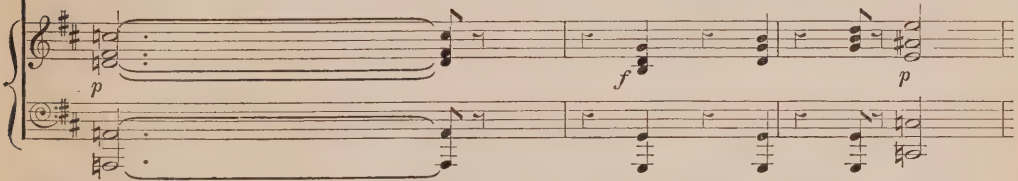
Moderato.

RECIT.



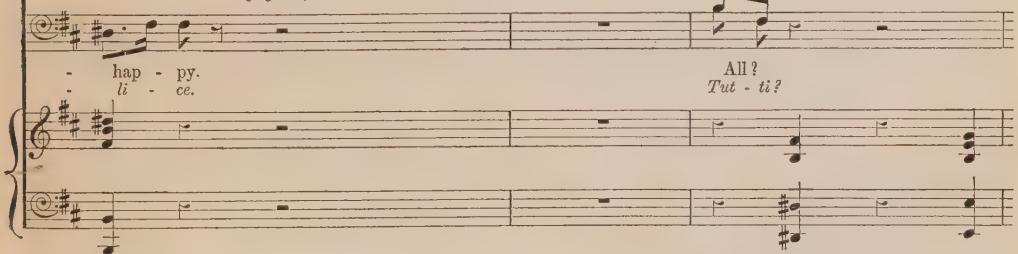
hus-band, for I see thy de-fects, but still, friendship I ' give thee.
spo - sa, ve-du - to i tuoi di - fet - ti, Ma non co - me un a - mi - co.

I thank thee, thank thee, my heart is un -
Ah gra-zie, gra-zie, son tan-to in-fe-



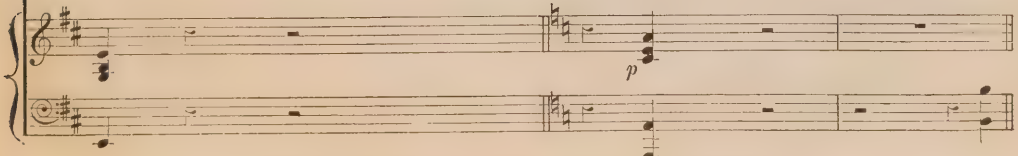
My friend, re-late to me thy trou - bles!
Veg-giam, rac-con - ta - mi i tuoi ca - si!

Yes, all;
Sì tut - ti.



But it may be thou thinkest I can give thee no good coun-sel?
Cre-di for - se che da-re io non ti pos-so un buon con - si - glio?

I would re-ceive thy coun-sel.
Anz' il con-tra - rio io cre - do.



Allegro scherzoso.
Vi. & Fl. leggiero.

PIANO.
 ♩ = 138.

p dolce. Str. & Hns.

CATHERINE. PETER.

Be - gin; where were you born? In Mos - cow, one fine
 Di qual cit - tà sei tu? Fu Mo - sca la mia

VI. & Fl.

cres. Str. & Wind. p Str. & Hns.

CATHERINE. PETER.

morn - ing. And your fa - ther, what may have been your father's trade? My father's
 pa - tria. Di tuo pa - dre, vuoi dir qual fos - se il suo me - stier? Il suo me -

Cl.

f p Str. & Wind. Cl. Bssn.

CATHERINE. PETER.

trade? 'Tis the one I am learn - ing. Was he a car - pen - ter too? All the
 - stier? E - ra quel che - fac - cio io. E' dun-que fu le - gna - iuol? Pos - se -

Cello. p Str. & Wind. sfz

CATHERINE.

mo - ney he made As his son I in - he - rit - and his land - Ah! you
 - dea qual - che ben Che par - ten - do di vi - ta mi la - scio - La sua

Str. #

PETER.

do ? And a house so old and worn, I know not how to
 ca - sa ? Un o - stel pres - so a ca - der, E che me - tier è

Cl.

cres. *leggiero. Hns. sustain.*

CATHERINE.

make it stand. Pull it down, . . . the on - ly way, and build it, build it up en - tire - ly
 ri - pa - rar. Meglio fia . . . git - tar - lo al suol per tut - to far . . . di nuovo an -

Ob. *Cl.*

Hns.

PETER.

new. 'Tis my mean - ing to do it. But, a -
 cor. Era ap - pun - to il mio in - ten - to. Ma ah -

Fl. *Cl.* *Fl.*

p

Tnr. *Bssn.* *Tnr.*

- las ! a - las ! . . . from its foun - da - tion whol - ly to re - new it, Is the
 - mè ! ah - mè ! tut - ti i miei pro - get - ti hanqual cheimpe - di - men - . . . to. Non

Cl. *Fl. & Vl.*

p leggiero.

Bssn.

CATHERINE.

de - vil ! the de - vil ! So you say, Who know not what you
 pos - so ! non pos - so ! Che diss' io ! Non sai dunque vo -

Cl.

Str. & Wind.

will - ler? And nothing can ful - fil. For to will, Che vo - ler

cres.

Fl. Ob. Hns. p Tpts. & Bsn.

PETER. CATHERINE.

is to do! This from you? To will is to
 è po - ter! Che dà tu? Vo - ler è po -

Str. pizz.

PETER. CATHERINE.

do! And this from you? You will ne'er by dream - ing
 - ter! Che di - ci tu? Giam - mai, io te'l

Tnr. cres. Str. cres. f p p e leggiero. Hns. & Bsn. sustain.

PETER.

blind - ly A - bove the sta - tion of a work - man rise. A ve - ry awkward workman
 di - co Tu non sa - rà che un po - ver le - gna - iuol. Un mol - to po - ver le - gna -

Ob.

CATHERINE. PETER. CATHERINE.

too. Yet For - tune meant to use you kind - ly. You are too wise. Not wise, but on - ly
 - iuol. Di te vo far tutt' al - tra co - sa. In ve - ri - tà? Ma co - sa ben mi -

Fl.

cres. **PETER.** **CATHERINE.**
 true, And what I say, you shall o - bey. What you say? You shall o -
 - glori *Vi.* sa - ra ch'è mio vo - ler. Tuo vo - ler? Sì mio vo -

cres. *Cello.*
Str.

- bey, For to will is to do!
 - ler, E vo - ler è po - ter!

p Wind. *Str. pizz.*

PETER. **CATHERINE.** *ff* *Andantino con moto.*
 Is to do? To will, is to do!
 Al tuo dir? Vo - ler è po - ter!

f *p* *Andantino con moto.* 112. *fp* *Ans.* *p*

PETER. *con molto portamento.*
 How her tone so no - ble moves me,
 La sua no - bil, no - bil vo - ce,

cres. *p Str.* *p*

CATHERINE. *dolce e leggiero.*
 'Tis not to com - pel you, But on - ly I
 Or que - st'è il mi - ste - ro Con-vien per pia -

Like a cla - rion in the air.
 La vo - ce d'o - nor sen - tir fa nel cor.

cres. *fin.*

an - gel lip that loves me, Bid - ding me to do, bid - ding
 - di - re in es - sa am - mi - ro, Uo - po è per pia - cer le

tion, Of what needs no men-tion, Of what needs no men-
 mi, Voi tu sog-gio-gar-mi, Voi tu sog-gio-gar

hear thee, O bey, and re
 qui sta Per me per me s'ap

cres. *poco rall.*

tion, Come back as a Cap-tain, Come back as a Cap - - - tain, And then ask for me, and
mi, Ot-tienì u-na cro-ce, Ot-tie-ni u-na cro - - - ce ed io son per te, per

vere thee, Will win, and will wear thee,
pre sta Più dub-bio non re sta, col. canto.

cres.

a tempo. *rall.* *a tempo.*

then, and then . . . ask for me. 'Tis not to com-pel you,
te, io son per te. Or quest'-è il mi-ste-ro

The wide world . . . shall see How I . . . will . win and
E na-ta, è na - - ta per me, E na - ta, na - ta

Cl. Bass. & Hns. *col. canto.* *sostenuto.* *cres.* *p*

On-ly let me tell you, He who would ob-tain me, Must a he-ro be! On-ly let me tell you,
uo-po è per pia-cer-mi U-mi-le sin-ce-ro La mia fè mer-tar? Sì quest'-è il mi-ste-ro

wear, wear thee, The
per me, per me, E

cres. *dim.* *senza rigore.* *a tempo.*

He who would ob-tain me Must a he-ro . . . be! If you have in-ten-tion, Of what needs no
Se l'un vuol pia-cer-mi Uo-po è la mia fè mer-tar! Vuoi tu con-qui-star-mi, Vuoi tu sog-gio-

wide world shall see.
mi ta . . . per me.

senza rigore. *a tempo.*

men - tion, Come back as a Cap-tain, Come back as a Cap -
 - gar - - - - - ni, Ot - tie - ni la cro - ce, Ot - tie - ni la cro

I will win thee, I will wear -
 Per pia - cer - - - - - mi, Con - vien me - ri -

Str. Cello, & D. Bass.

tain, And then ask for me, And then ask for me, And then
 - ce Ed io son per - te, Ed io son per te, Ed io

thee, Mine own! the wide, wide
 - tar sua fe! Con - vien si me - ri -

VI.

ask for me, Then ask for . . me, And then ask for me, Then ask for . .
 son per te, Io . . son per . te, Io son . per te, Io . . son per . .

world shall see, Will win, will wear thee, The wide world shall see, The world shall
 - - tar sua fe! Con - vien, con - vien me - ri - tar . . sua fe, Con - vien mer -

Str. Wind sustain. p

me, Then ask for me, . . Ask then for
 te, Io son per te, Io son

see, The world shall see, . . The world shall
 - tar, Con - vien mer - tar . . Sua fe, sua

accel. rallent. un poco.

accel. rallent. un poco.

me!
te!

see!
fe!

Vl. *Sva.* *Allegretto ben moderato. ♩ = 152.*

p dolce. *morendo.* *p* *Str.*

Hns & Bssn.

ra - ther! Be thine a - lone the fame! . . . If fu - ture days do
mo - re, io de - vo l'av - re - nir! . . . Se im - pre - sa di va -

ga - ther A glo - ry round my name! . . . If for - tune bless thy
lo - re Un di puo, un di puo l'ab - bel - lir! . . . E gra - zia al - la . . . me -

pp *Wind sustain.*

pp dolce.

lo - ver On land or on the sea, It is . . be - cause the
mo - ria Del tuo no - bil, tuo no - bil ar - dor, Ed io . . do - vrò mia

p *cres.*

ro - ver Did fix his heart on thee! It is because the ro - ver
glo - ria Al mio pri - mie - ro a - mor! Ed io do - vrò mia glo - ria

p *cres.*

Did fix his heart on thee, It is because the ro - ver Did fix his heart on
Al mio pri - mie - ro a - mor, Ekl io do - vrò mio glo - ria *Al mio pri - mie - ro a -*

col. canto.

CATHERINE.

thee! There is ho - nour and gold where the bat - tle is high, And my mo - ther fore -
mor! La for - tu - na per te nel - la guer - ra sa - rà, Chemia ma - dre co -

Str. fp *fp* *fp* *fp* *fp* *fp* *fp*

f p Fl. Ob. Hs. & Bsn. sustain.

- told, That the man I should mar - ry Would be warrior most re - nown'd. Who
- si Pre - dis - se a me lo - spo - so Un grand' uomo es - ser dè. Eb -

fp *fp*

PETER.

knows? 'Tis for you to try! Yes, such a one am I! Yes, such a one am I!
ben? Tu'l puoi di - ve - nir Si! io lo di - ver - rò! Si! io lo di - ver - rò!

f *p* *cres. molto.*

ff Tutti.

Ped.

Allegro con spirito.

Where trum - pets, where trum - pets, where trum - pets are sound - ing And brave armies
Al suon del - le trom - be, al suon del - le trom - be, Dell' ar - mi al ru -

Allegro con spirito. ♩ = 92.

p Str.

meet, armies meet My lau - - rels I'll ga - ther To lay : : : : at thy feet.
 - mor, al ru-mor Le pal - - me son pron - te A te : : : : que-sto cor.

p Hns. & Tpts. *Str.* Hns. & Tpts.

Or
 calls : : : : no thee and ar - mies meet, ar - mies meet,
suo : : : : no dell' ar - mi al ru - mor, al ru-mor,

CATHERINE.
 Where the trum-pet calls : : : : no . thee and ar - mies meet,
Del-le trom-be al suo : : : : no dell' ar - mi al ru - mor,

Or
 calls
trom : : : : be

Where the trum-pet calls
Al suon del-le trom : : : : :

Sca.....
 Wind.

Go and ga - ther lau - - rels
Pron - te son le pal - - me

(Takes a ring from her finger and gives it to Peter.)

Go and ga - ther lau - - rels Lay them at my feet!
Pron - te son le pal - - me A te que - sto cor!

me and ar - mies meet, ar-mies meet,
dell' ar - mi al ru - mor, al ru-mor,

be and ar - mies meet, I will ga - ther laurels!
dell' ar - mi al ru - mor, Le pal - me son pronte!

Sca.....
Str. *ff Tutti.*

dolce.
 Take this ring that binds . . thee,
 A te son pro - mes - sa,
dolce.
 By yon
 Va fin
dolce.

This dear ring shall bind . . me,
 A me sei pro - mes - sa,
 By yon
 Et fin

p Cl. & Basn. *ff Tutti.* *p Cl. & Basn.*

cres.
 lof - ty Heav'n a - bove, To fight 'neath the banner Of glo - ry and love! Of
 chè non tor - ni an - cor, Va pren - di a di - vi - sa La gloria e l'a - mor! La

cres.
 lof - ty Heav'n a - bove, To fight 'neath the banner Of glo - ry and love! Of glo - ry and
 chè non tor - no an - cor, A - vrò per di - vi - sa La glo - ria e l'a - mor! La gloria e l'a -

Cl. *f p cres.* *poco - a - f p poco.* *f p*

tr.
 glo - ry and love! Ah!
 glo - ria e l'a - mor! Ah!

love! Of glo - ry and love! Where trum - pets are sounding, where trumpets are sounding And brave armies
 - mor! La gloria e l'a - mor! Al suon . . del - le trom - be, al suon del - le trom - be Dell' ar - mi al ru -

Sva. *Picc.* *f p* *p* *Wind.* *leggiere.*

Go, ga - ther thy lau - - rels To lay at my feet,
 Le pal - me son pron - te A te mia fe,

meet, armies meet, I'll ga - - ther my lau - - rels To lay . . . at thy
 - mor, al ru - mor, Le pal - me son pron - te A te, . . . a

Sva. *Str. pp* *cres.* *f Tutti.*

poco più presto.

to lay at my feet. Go ga - ther lau - rels, ga - ther
 a te mia fe. A te mia fe per sempre a

feet and lay them at thy feet. I'll ga - ther lau - rels, ga - ther
 te, a te mia fe, a te mia fe per sempre a

col. canto. *p Str. & Hns.* *cres. poco -*

lau - rels, ga - ther lau - rels to lay, to
 te, a te mia fe, a te mia fe, a

lau - rels, ga - ther lau - rels to lay, to
 te, a te mia fe, a te mia fe, a

a poco. *f Tutti.*

ad lib.

lay at my feet!
 te, a a

ad lib.

lay at thy feet!
 te, a te!

Tutti. f

3

Allegro moderato.

RECIT.
PRASCOVIA (to Catherine.)

Now lis - ten, I will relate thee an ad -
A - scol - ta, io vo con - tar - ti un av - ven -

PIANO. *p dolce.* *f p Str.*

Cl. & Bass.

- ven - ture, That man that loves thee dear - ly, the an - cient bur - go - mas - ter, as if he had a
- tu - ra, L'in - na - mo - ra - to tu - o, il vec - chio ber - go - mas - tro con a - ria di mi -

(gives the letter to Catherine.) CATHERINE (returns the letter to Prascovia,
se - cret, gave me this bil - let, ask - ing that thou shouldst have it. Read it, from thee I have no se - crets.
- ste - ro que - sto bi - gliet - to, pre - gonni a con - se - guar - ti. Leg - gi, per te non ho se - gre - ti.

f

who opens and reads it.) PRASCOVIA. CATHERINE. PRASCOVIA (reads). CATHERINE.

Allegro vivace

O heaven! What moves thee? "The Cossacks have imposed new levies on this village." O heaven!
O ciel! Che av - venne? "I Cosacchi hanno imposto nuove leve sopra questo villaggio." O ciel!

f

PRASCOVIA (reads). CATHERINE (taking the letter in her hand and finishing the reading of it). PRASCOVIA.

"If thou find not George a substitute." "That soldier must march this evening." Must
"Se tu non trovi a Giorgio un cambio." "Qual soldato dovrà partir stasera." Par -

CATHERINE. PRASCOVIA. 3

mar-ried! Be si-lent! The wed-ding would to-day have been com-plet-ed!
 mo-glie! Ah! ta-ci! Il ma-tri-mo-nio al men fos-se già fat-to!

No. 20.

DUET.—“AH! 'TIS CRUEL WORK.”

ah, ah, ah, ah, Ah, 'Tis cru - el work, I see, Ah,
 ah, ah, ah, ah, Più fre - nar il duol non so, Ah,

Str.

Meyerbeer's "L'Etoile du Nord."—Novello, Ewer and Co.'s Octavo Edition.

mar-riage is not for me!
- mai spo-sa io non sa-rò!

Fl. & Cl.

cres.

Tnr. & Cello.

CATHERINE.

Come, come, no need, Come, come, no need of sob or tear; . . . Thou
An - diam, an - diam, non ti la - gnar, non pian - ger più, . . . Non

Str.

f.

shalt be mar-ried, ne-ver, ne-ver fear! Thou shalt be
pian - ger più e . . . ti ma - ri - te - rem! Non pian - ger

Fl.

cres.

dolce.

Bsn.

L'istesso tempo.
PRASCOVIA.

How? how? can it be to -
Che? che? mi ma - ri - te -

mar-ried, . . . ne-ver, ne-ver fear! Aye!
più e . . . ti ma - ri - te - rem! Sì!

Sea

L'istesso tempo.

f.

p Wind.

leggiere.

Str.

Fl. & Ob.

day? How, how, can it be to-day? How, how, can it be to-
 rò? Che? che? mi ma-ri-te - rò? Che? che? mi ma-ri-te -

aye! and this ve-ry day! Aye! aye! and this ve-ry day! Aye!
 sì! ti ma-ri-te - rò! Sì! sì! ti ma-ri-te - rò! Sì!

Fl. & Ob.

day? For to mar-ry, a day must at least be gi-ven!
 rò, El per que sto d'un, o - ra egli avrà il con-ge - do!

Aye!
 Sì!

And to mar-ry, a day must at least be
 Sì per que - sto d'un, o - ra egli avrà il con -

gi - - ven! And from the .. Bur-go-mas-ter .. ob-tain that I
 ge - - do! Col Bor-go-ma-stro qui or .. c'in-ten - - de -

Soa.

Str. pizz. *Arco.*

f PRASCOVIA.

Ah! what de-light, what de-light my bo-som is op-press-ing!
 Ah! qual de-lir, qual de-lir, che l'al-ma che l'al-ma m'in-can-ta!

may!
 - rem!

f Tutti. *p Str.*

O . . . what de-light, O de-light! to . be . his . wife, what a bless-ing! O what delight!
 O . . . de-lir, O . pia-cer sen - za . par, io sa-rò sua con - sor - te! O qual piacer!

f *p* *cres.*

(pausing.) *p*
 O what! O But then to part so soon as wed, At the
 qual gio - ja! Ma poi do - vrem la - sciar - ci an - cor, Cru -

Str. *p*

(sobbing.)
 ve - ry height of joy. Ah! ah! ah! ah! ah!
 - del, cru - del pen - sier! Ah! ah! ah! ah! ah!

If so cru - el they will be, Ah! ah! ah! ah! ah!
 Più fre-nar il duol non so, Ah! ah! ah! ah! ah!

a tempo.
 Ah! I shall die, so will he! Ah! ah! I shall die, so will he!
 ah! di do - tor mo - ri - rò! Ah! ah! Di . . do - tor mo - ri - rò!

Cello.
a tempo. dolce.
Bsn.

CATHERINE.

Come, come, ne-ver give way! And per-chance he may
An - diam, non pian-ger più! Ot-ter - rem, vo, spe -

Tnr.

Fl.

PRASCOVIA (gaily.)

CATHERINE.

stay at home with thee for a day! A day! Or . . . two!
rar che re - sti qui un sol dì! Un dì! Cin-que dì!

Ob.

Fl.

molto leggiero.

PRASCOVIA (sadly.)

CATHERINE.

Ah! what a lit - tle time! Well, then, suppose seven days were allow'd him?
Ah! cin - que gior - ni sol! E' ben si ve-drà se u - na set - ti-ma-na?

PRASCOVIA (gaily.)

(crying.)

CATHERINE.

Se - ven days! but a week, 'tis nothing! Ah! ah! sis - ter mine! What
Che? dav-ver u - na set - ti-ma-na? Ah! ah! las - sa me! Che

*poco cres.*PRASCOVIA. *riten.*

now is griev-ing thee? Is griev-ing thee! 'Tis, 'Tis
co - sa an-cor ti fa lan-quir co - sì Ah! Ah!

Fl.

p

a tempo.

when the Sun - day morn will shine, a wi - dow I must be, A - las! Ah!
 e per-chè do - me - ni - ca, sa - rà ben to - sto què, Ah-mè? Puoi pen -

Str.

if so cru - el they be, Ah! ah! ah! I shall die, so will he! Ah! ah!
 - sar per noi qual pe-na, Ah! ah! ah! ch'io di duol mo - ri - rò! Ah! ah!

CATHERINE.

ah! : : : I shall die, so will he! Sup - pose one week were
 ah! : : : di duol io mo - ri - rò! Eb - ben quin - di - ci

ff Tutti.

PRASCOVIA. (with ecstasy.)

two! : : : Ah! : : : that were the bless - ing of
 di! : : : Ah! : : : gra - zi - e ren - do al

ff

CATHERINE. PRASCOVIA.

Heav'n! There would be hours e - nough E - nough? - To say a -
 ciel! Al - men il tem - po av - rem. Di che? - Di dirciun ad -

f

Allegro molto moderato.

dieu!
dio!

Allegro molto moderato. 96.

Fl. & Cl. Sva.

cres. Wind. *p*

PRASCOVIA.

So ma - ny days . . . to part - ing gi - ven,
Quin - di - ci di . . . co - sì va be - ne,

CATHERINE.

So ma - ny days . . . to part - ing gi - ven, So ma - ny days to parting
Quin - di - ci di . . . co - sì va be - ne, Quin - di - ci di co - sì va

Sva.

p Str.

cres.

So ma - ny days to parting gi - ven, . . . Give am - ple time . . . to smile and
Quin - di - ci di co - sì va be - ne, . . . Per noi d'a - mor . . . sarà un' e -

gi - ven, . . .
be - ne, . . .

Give am - ple time . . . to smile and
Per noi d'a - mor . . . sarà un' e -

Fl.

Wind.

sigh.
tu.

Yet I must weep, I know not why, weep . . . I
Mal - gra - do me io pian-go an-co - ra, si, si, io

sigh.
tu.

How the child weeps, she knows not why, weeps, . . . she
Mal - gra - do tu so - spi - ri - an-co - ra, si, si, si,

Fl.

dolce.

Str.

(laughing.)

know not why, And then I laugh, ah, ah, ah, ah! I know not why, ah, ah, ah, ah!

pian - go, E ri-do ancor, ah, ah, ah, ah! E ri-do an-cor, ah, ah, ah, ah!

knows not why, So rea-dy both to laugh and cry! So rea-dy both to laugh and

pian - gi, La spo-sa ri-de e piange ancor! Si el - la ri - de e piange an -

p

(laughing.) (crying.)

ah! ah! ah! ah, ah, ah, ah, ah, ah, ah, ah, ah! ah! . . . ah! . . . ah! . . .

ah! ah! ah! ah, ah, ah, ah, ah, ah, ah, ah, ah! ah! . . . ah! . . . ah! . . .

(mocking Prascovia, crying.) (laughing.)

cry! ah! . . . ah! . . . ah! . . . ah, ah, ah, ah, ah, ah, ah, ah, ah!

cor! ah! . . . ah! . . . ah! . . . ah, ah, ah, ah, ah, ah, ah, ah, ah!

Ob. Cl.

(laughing.) (crying.)

ah, ah, ah, ah, ah, ah, ah, ah, ah! ah! . . . ah! . . . ah! . . . ah! I cry, I laugh, I

ah, ah, ah, ah, ah, ah, ah, ah, ah! ah! . . . ah! . . . ah! . . . ah! to piango an-cor to

(crying.) (laughing.)

ah! . . . ah! . . . ah! . . . ah, ah, ah, ah, ah, ah, ah, ah, ah! to cry, to laugh,

ah! . . . ah! . . . ah! . . . ah, ah, ah, ah, ah, ah, ah, ah, ah! tu piangi an - cor,

Fl. & Cl. Str.

129

The musical score is written for three voices (Soprano, Alto, Tenor) and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The Soprano part begins with a melodic line featuring eighth and sixteenth notes, with lyrics "cry, ri - do I laugh, an - cor, I cry, io piango e I laugh, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, dim.". The Alto part follows with similar phrasing, including triplets and lyrics "to cry, tu ri - di to laugh, an - cor, to cry, or tu piangi e ri - di, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, Fz. & Cl.". The Tenor part provides harmonic support with chords and single notes. The piano accompaniment consists of arpeggiated chords in the right hand and a steady bass line in the left hand.

Soprano:
cry, ri - do I laugh, an - cor, I cry, io piango e I laugh, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, *dim.*

Alto:
to cry, tu ri - di to laugh, an - cor, to cry, or tu piangi e ri - di, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, *Fz. & Cl.*

Tenor:
(Lyrics are shared between Soprano and Alto parts)

Piano:
(Accompanying arpeggiated figures)

The image shows a page from a musical score for the song "The Rose Tree." It features three staves. The top two staves are for vocal parts, with lyrics in English and French. The bottom staff is for piano accompaniment, with a "Wind." section and a "p Str." (piano string) section. The music is in 3/4 time and G major (one sharp).

Vocal Part 1 (Soprano):

ah!
 ah!
 So ma - ny days to part - ing
 Quin - di - ci di co - si va
dolce.

Vocal Part 2 (Alto):

ah!
 ah!
 So ma - ny days to part - ing
 Quin - di - ci di co - si va
dolce.

Piano Accompaniment:

Wind.
p Str.

gi - ven, So ma - ny days to part - ing gi - ven, . . . Give am - ple
 be - ne, Quin - di - ci di co - si va be - ne, . . . Per me sa -

gi - ven, So ma - ny days to part - ing gi - ven, . . . Give am - ple
 be - ne, Quin - di - ci di co - si va be - ne, . . . Per voi sa -

Wind.

L'istesso tempo.

time . . . to smile and sigh.
- rà . . . tutt' un' e - tà.

Time, give
Suo ra

L'istesso tempo.

time . . . to smile and sigh.
- rà . . . tutt' un' e - tà.

Ob.

f^p *pp* *cres.* *dim.*

Cl.

Cello.

CATHERINE.

time to smile and sigh.
 mia mi fi - do a te.

Time to
 San - - - - - to ar -

PRASCOVIA.

Time to smile, Give time,
 Prest an-diam, An - diam!

smile, Time to sigh! Time,
 dor Mi dà va - lor,

Bass.

Tempo 1mo.

Time to sigh!
 An - - - - - diam!

Time to sigh!
 An - - - - - diam!

Tempo 1mo.

f Tutti. *ff*

CATHERINE. PRASCOVIA.

Do not for - get, but fif - teen days are grant - ed. No more?
 Non ti scor - dar, quin - di - ci gior - ni so - li. Non più?

PIANO. *Str. f p*

CATHERINE.

No, George must then be sure to come to re - lieve the sub - sti - tute who re - pre -
 No, Gior - gio al - lor al reg - gi - men - to do - vrà ve - nir e ri - le - va - re il

PRASCOVIA. CATHERINE.

- sends him. How shall a sub - sti - tute be found, pray tell me? One that I know of, like to him in his
 cam - bio. Ma come un cambio a lui tro - var po - tre - mo? Un ne co - no - sco a lui pa - ri fi -

PRASCOVIA.

fi - gure, who does not fear the costume worn by sol - diers, him will I speak to. But if
 - gu - ra, che l'u - ni - for - me mi - li - tar non te - me cor - ro a par - lar - giù. Ma se

CATHERINE. *Moderato.*

thou art not here for the wedding. To church I soon will fol - low. See the pro - ces - sion. I leave thee.
 poi qui non sei per gli spon - sa - li. Vi se - guirò alla chie - sa. Ec - co il cor - teg - gio, ad - di - o.

Allegretto ben moderato. (the procession enter.)

PIANO.
♩ - 76.

Bsn. Cello.
& D. Bass.
p

Str.

Hns. sustain.

Ob.

un poco cres.

più cres.

molto cres.

Sra.....

Fl.

Ob. tr.

(the musicians tune their instruments.)

f vl.

Tpt.

f

f p

Andante quasi allegretto. ♩ = 108.

Hns.

Bsn. & Cello.

p

CHORUS OF GIRLS. *dolce e staccato.*

Up and don your gar - ments, neigh - bour, Kept in store, kept for fair and
Pren - di l'a - bi - to di fe - sta De' ma - ri - ti il più bel,

p Str. & Wind.

Tnr.

ho - li-day, For with vi - ol and with ta - bor, Come your bri - dal guests this
il più bel, Del - la mu - si - ca al - la te - sta Il cor teg - gio è già

Sra.....

cres.

way.
qui.

CHORUS OF MUSICIANS.
(playing roughly.)

TENOR.

BASS.

f

Zon zon zon zon, Love is on the thres-hold stone, zon zon
Zon zon zon zon, Al - la por - ta a - mor bat - te, zon zon

Zon zon . . . zon zon, Love is on the thres-hold stone, zon zon
Zon zon . . . zon zon, Al - la por - ta a - mor bat - te, zon zon

f

zon zon, Then let him in, So let him in, So let him
zon zon, Si bat - te l'a - mor, A - prir con - vien, A - prir con -

zon zon, Then let him in, So let him in, So let him in,
zon zon, Si bat - te l'a - mor, A - prir con - vien, A - prir con - vien,

dolce.

p

Up, and don your gar - ments,
Pren - di l'a - bi - to di

dim.

p

in, So let him in, So let him in, For love is on the threshold stone, So let him
- vien, A - prir con - vien, A - prir con - vien, Si al - la por - ta a - mor bat - te, A - prir con -

With zon zon zon,
Et zon zon zon,

dim.

p *Tutti.*

neigh - bour, kept in store, kept for fair and ho - li - day, For with
 fe - sta, De' ma - ri - ti il più bel, Del - ia

- in, So let him in, So let him in, So let him
 vien, A - prir con - vien, A - prir con - vien, A - prir con -

with zon zon zon, with zon zon zon, with zon zon zon,
 Sva... e zon zon zon, e zon zon zon, e zon zon zon,

vi - ol and with ta - bor, Come your bri - dal guests this
 mu - si - ca al - la te - sta, Il cor - teg - gio già

- in, So let him in, So let him in, So let him
 vien, A - prir con - vien, A - prir con - vien, A - prir con -

with zon zon zon, with zon zon zon, zon zon zon, For
 Sva... e zon zon zon, e zon zon zon, zon zon zon, L'a -

way, your bri - dal guests, Come your bri - dal guests this way!
 qui, è qui, è qui, Il cor - teg - gio è qui, qui!

- in, For love, for love, is on the thres - hold stone!
 vien, L'a - mor, l'a - mor, al - la por - ta a - mor bat - te!

love, for love, for love, is on the thres - hold stone!
 - Sva... mor l'a - mor, l'a - mor, al - la por - ta a - mor bat - te!

REINHOLD.

He knows our cus - tom old, I see, "The
Cos - tu - me an - ti - co, an - ti - co è qui' Ch' il

f Bsn. marcato. Tnr. & Cello. *p* leggiero.

PRASCOVIA. REINHOLD.

bridegroom has the right," says he, "To keep them wait-ing."
pri-mo dà lo spo-so A-spet-tar-si fac-cia.

In wholesome to - ken,
Quest'è un em-ble-ma.

Of what? That
Di che? Per

mf Bsn. *p* Str.

man must in the house be lord, And wife o - bey him, without word of i - dle prat - ing.
me-glio far ca - pi - rè Ch'e-gli è, ch'e-gli è di ca-sa il sol pa-dron, il sol pa-dron.

p Tnr. & Cello. *cres.* *VI.*

PRASCOVIA.

But the cus - tom
Dell' u - san - za

he a - bu - ses,
e - gli a - bu - sa

TREBLE.

And un - der false pre - ten - ces,
E un ve - ro mal e - sem - pio,

ALTO.

On false pre -
Un mal e -

CHOIRS OF GIRLS.

p Str. & Wind.

REINHOLD (to Prascovia.)

on false pre - ten - ces. If so, the la - dy fair May sing him, if she
 un mal e - sem - pio. La fi - dan - za - ta al - lor A lui de - gli a - vi

ten - - - - ces.
 sem - - - - pio.

f Bsn. marcato. *Tr. & Cello.*
p

choos - es, Our old coun - try air, Fit to bring the dull - est to his sen - ses, And make him
 dir dov - reb - be la can - zon La mo - ral di cui lo spo - so è d'in - vi - tar A s'af - fret -

care! Wilt thou? This ve - ry se - cond! Are all here to join me
 - tar! La sai tu? Senz' al - cun dub - bio! Noi qui tut - ti la sap -

f Str. *p* *f* *p* *f* *p* *f*

REINHOLD (to Prascovia.)

rea - dy? Be - gin, . . . then, be - gin!
 - pia - mo! Eb - ben, . . . la vuoi dir!

CHORUS OF GIRLS.

f Rea - dy, rea - dy.
f Tut - ti, tut - ti.

f Rea - dy, rea - dy.
f Tut - ti, tut - ti.

p *f* *ad lib.* *p*

(During the 6 the girls dance round Prascovia.)

Allegro vivace.
Tutti. *f*
PIANO.

PRASCOVIA.
f
La ... la ... la ... la, ... la la la la la la la la la la la
La ... la ... la ... la, ... la la la la la la la la la la la la la la la

p Str. Pizz.

la la la, la la la, la la la la la la la la la la la la la, la la la, la la la,
la la la, la la la, la la la, la la la, la la la, la la la, la la la, la la la,
Sua
Picc.

Wind. Str. Wind.

(they cease dancing.)
la la la, la la la, la la la, la la la, la la la, la la la, la la la, la la la,
Sua
Hn. *p* *dim.*

Or

Allegretto molto moderato.
Allegretto molto moderato. ♩ = 116.
vi. dolce.
Bsm. *f* *p* *f* *p* *f*

PRASCOVIA.

CHORUS OF GIRLS.

pp \wedge Ro - bed the
Al suon dell'

La

la

la

la

la

*dolce.**p* *Str.**Hrs. & Fl. sustain.*priest
o - raRea - dy
In sua

the di -

feast is,
mo - ra,

Where can the

care - less, where

Che mai ri -

tar - da, where

la
lala
lala
lala
lala,
la,can the care-less boy have gone?
mai ri - tar-da il ca - va-lier?Here the fair la - dy,
La bel - la spo - sa,Where can the care-less boy have gone? Where?
Che mai ri - tar-da il ca - va-lier? Che?La
La*fl.**p**Cello.*Blush-ing and rea - dy,
Piu pre - mu - ro - saFinds it but drea - ry, but drea - ry to wait a -
Pri - ma al con - ve - gno si fa ve - der, si fa ve -la
lala
lala
lala,
la,*Str.*

lone. If she should change And grow less ten - der,
 der. *Pur me - no a - mor A - ver po - tri - a,*

To wait a - lone. Less ten - der.
Si fa ve - der. Po - tri - a,

What could he blame but his de - lay? The bridegroom should not thus of -
No vi fa - ria mol - to pia - cer Ah!
Si!

But his de - lay, *f p*
Mol - to pia - cer,

cres. 1st. 2nd. 3rd.
cres. molto. p Wind.

fend her Up - on, up - on the wed - ding day, up - on, up - on the wed - ding day, the
fa - te Da spo - so que - sto a - gir non è, si - gnor, co - sì trat - tar no non si dè, si -

Unis. p

He should not thus of - fend her, Not up - on the day,
Ah no non più vi fa - te, Ah no, non si dè,

VI. Hn.

Str. fp

mf molto cres. f

wed - ding day, *La la la la la la la la la la la la la la la!*
gnor no, non si dè, La la la la la la la la la la la la la la!

not up - on the day, *La!*
ah no, non si dè, La!

fp f

(The dance begins again.)

Allegro vivace. ♩ = 63.*Tutti.**f*

PRASCOVIA.

La, . . . la, . . . la, . . . la, . . . la la la la la la la la la la la la la la la la

La, . . . la, . . . la, . . . la, . . . la la la la la la la la la la la la la la la la

p Str. pizz.

la la la, la, la la la,

la la la, la,

*Sva.**Picc.**Wind.**Str.**Wind.*

(they cease dancing.)

dim.

la la la, la la la, la la la, la la la, la la la, la la la, la la la, la la la, la la la,

la la la, la la la, la la la, la la la, la la la, la la la, la la la, la la la, la la la,

*Sva.**Hn.**p**dim.**Or**Allegretto molto moderato.**Allegretto molto moderato.* ♩ = 116.*dolce.**yl.**Bsn.**p**f**p**f*

CHORUS OF GIRLS.

pp *Str.* *Hrs. & Fl. sustain.* *p* *f*

La la la la

La la la la

PRASCOVIA.

Look! the crowd com - ing, Hark! to the hum - ming
 Suo - na la dan - za, La gen - te a - van - za,

REINHOLD. (to the men.)

Such an i - dle fel - low Brings all to shame, And of his be - troth - ed Seems to make game.
 Que - sto ca - ro spo - so A - gir non sa, Co - me un im - be - cil Cer - car si fa,

la la la la

pp *Bass.*

Of pipe and viol . . . be - neath, beneath the lin - den tree;
 La giù, la giù, . . . la giù a, piè de' ti - gli in fior;

Taking all at lei - sure Like a - ny 'ord,
 Co - me un im - be - cil Cer - car si fa.

la la, be - neath, beneath the lin - den
 la, La giù a, piè de' ti - gli in

vi.

Girls who must tar-ry Ere they can mar-ry,
La gen-te a-van-za, Mai la Fin-lan-da,

While she waits his pleasure, 'Tis too ab-surd! In my day, the lo-ver, Full of his joy,
Hai di ghiaccio il co-re, Qual im-be-cil! Se lo spo-so fos-si, Par-tir vor-rei

tée, la la la la
fior, la la la la

Bssn.

Have each a part-ner, but none, but none has
Mai non man-cò, mai non man-cò di dan-za

Came the first, and ea-ger, A-loud did cry, Here, here, am
Poi con buo-na gra-zia Io gli-di-rei, Lo spo-so è

la la la la

she. If she should choose some-one not so i-dle
- tor. Dar - si può che per-diate il po-esto

I! Here comes the man,
qui! Lo spo-so è qui,

But none has she. Not so
Lo spo-so è qui. Sì, lo

Str.

To dance with her what could you say?
Non vi fa-ria mol-to pia-cer?

ready for the bri-dal.
lo spo-so, lo spo-so è qui.

i-dle.
spo-so è qui.

1st = *cres.*
 2nd =
 3rd =
 What could you
Mol-to . . pia-

Basn. *cres.*

The bridegroom should not slip the bri-dle, Up-on, up-on the ve-ry
Non tar-dar, non tar-dar vi pre-go, Si-gnor da spo-so a-gir non

Here comes the bride-groom so gay, The bride-groom
Lo spo-so è qui, e-gli è qui, La spo-so è

Ah!
Si!

say?
cer.

He should not slip the bri-dle.
Deh t'af-fre-ta-tin-gra-zia.

p Wind.

f

day, up-on, up-on the *cres.* ve-ry day, The ve-ry day.
è si-gnor co-sì trat-tar no non si dè, Si-gnor non non si dè.

gay.
qui.

cres. 'Tis the lo-ver gay, 'Tis the lo-ver
Si lo spo-so è qui, Si lo spo-so è

On the ve-ry day,
Si lo spo-so è qui,

On the ve-ry day,
Si lo spo-so è qui,

ffp *ffp*

Str.

mf molto cres.

la la la la la la la la la la la la la la, la.

f

gay.
qui.

la.
la.

f Tutti.

Moderato. **GEORGE.**

Here am I, my good friends, Rea - dy at once to
 Son con te, son con te, Sol un mo - men - to an -

Moderato.

Str. p

join you! Let me but have my new coat on my
 - co - ra! L'a - bi - to è sol, e - gli è sol che mi

shoul - ders, And I am your man! . . . And I am your man!
 ve - sto Ed io son con te! . . . Sì, io son con te!

Bssn. fz

Allegro con spirito. (The recruits pass at the back of the stage in military order.)

PIANO.

♩ = 120.

Drum.

The first system of the piano accompaniment consists of two staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It contains a series of rests. The bottom staff is a bass clef with the same key signature and time signature. It features a drum part indicated by 'x' marks on the notes, followed by a series of eighth notes and triplets of eighth notes.

CHORUS OF SOLDIERS.

TENORS. *molto staccato.*

Come, no - ble hearts, Rea - dy and gay, To meet with glo - ry By the way.
 Sol - da - ti an - diam, Al pas - so an - diam, O - nor che noi at - ten - de là.

BASSES. *molto staccato.*

Come, no - ble hearts, Rea - dy and gay, To meet with glo - ry By the way.
 Sol - da - ti an - diam, Al pas - so an - diam, O - nor che noi at - ten - de là.

The second system of the piano accompaniment consists of two staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It contains a series of eighth notes and triplets. The bottom staff is a bass clef with the same key signature and time signature. It features a wind part indicated by 'p Wind.' and a series of eighth notes and triplets.

The third system of the piano accompaniment consists of two staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It contains a series of eighth notes and triplets. The bottom staff is a bass clef with the same key signature and time signature. It features a series of eighth notes and triplets.

War is our game; And ev' - ry foe, The best of friends That sol - diers know.
 I no - stri di Gui - dar do - vrà, I no - stri di Gui - dar do - vrà.

War is our game; And ev' - ry foe, The best of friends That sol - diers know.
 I no - stri di Gui - dar do - vrà, I no - stri di Gui - dar do - vrà.

p
Come, no - ble hearts, a - lert and gay,
Sol - da - ti an - diam, al pas - so an - diam,

p
Come, no - ble hearts, a - lert and gay,
Sol - da - ti an - diam, al pas - so an - diam,

Str. & Wind. *ff* *3* *3* *p* *f* *3*

p *f*
To meet with glo - ry by the way. To mer - ry sound of fife and
Sol - tan - to o - nor gui - dar do - vrà. Al suon del flau - to e del tam -

p *f*
To meet with glo - ry by the way. To mer - ry sound of fife and
Sol - tan - to o - nor gui - dar do - vrà. Al suon del flau - to e del tam -

ff *Tutti.* *3*

drum, March on, nor think of dan - ger, To mer - ry sound of fife and drum, March on, nor
- bur, Mar - ciam e con cor - rag - gio Al suon del flau - to e del tam - bur, Mar - ciam e

drum, March on, nor think of dan - ger, To mer - ry sound of fife and drum, March on, nor
- bur, Mar - ciam e con cor - rag - gio Al suon del flau - to e del tam - bur, Mar - ciam e

think of dan - ger, plan, plan, plan, plan,
con cor - rag - gio, plan, plan, plan, plan,

think of dan - ger, plan, plan, plan, plan,
con cor - rag - gio, plan, plan, plan, plan,

Sua *3* *3* *3* *3* *Sua* *3* *3* *3* *3*

Wind. *3* *3* *3* *3*

plan plan plan plan plan plan plan, Come, no-ble hearts,
plan plan plan plan plan plan plan, Sol-da-ti an-diam,

plan plan plan plan plan plan plan, Come, no-ble hearts,
Sua plan plan plan plan plan plan plan, Sol-da-ti an-diam,

rea-dy and gay, To meet with glo-ry by the way. War is our game;
al pas-so an-diam, L'o-nor che noi at-ten-de là. I no-stri di

rea-dy and gay, To meet with glo-ry by the way. War is our game;
al pas-so an-diam, L'o-nor che noi at-ten-de là. I no-stri di

and ev'-ry foe, The best of friends that sol-diers know.
gui-dar do-vrà, I no-stri di gui-dar do-vrà.

and ev'-ry foe, The best of friends that sol-diers know.
gui-dar do-vrà, I no-stri di gui-dar do-vrà.

PRASCOVIA.
Tic tac! tic tac! my heart in joy-ous glow, With
Tic tac! tic tac! il cor mi bat-te, Di

GEORGE.
Tic tac! tic tac! my heart in joy-ous glow,
Tic tac! il cor mi bat-te, Di

molto leggiero e staccato.
dim. *Str. dolce.* *Ob.* *Fl.*

love and hope, with love and hope is beat - ing so! (holding up bottles
spe - - me pien, di spe - me . pien, e di pia - cer! REINHOLD. and filling glasses.)

tic tac! tic tac! with love and hope is beat - ing so! Glou glou glou
tic tac! tic tac! di spe - me pien, e di pia - cer! Glou glou glou

Two BASSES.

Glou glou
Glou glou

Ob. Bass.

dolce.

Cello.

glou, With all our hearts in nec - tar dew, glou glou, Young man and
glou, Ah co - me pia - ce a me tal suon, glou glou, Be - viam a o -

glou glou, With all our hearts in nec - tar dew, glou glou, Young man and
glou glou, Ah co - me pia - ce a me tal suon, glou glou, Be - viam a o -

ci.

With love and hope my joy - ous heart
Mi bat - te il cor, GEORGE. lie - to av - ve - nir

maid, I drink to you. tic tac, tic tac, tic tac, tic
no - re di co - stor. tic tac, tic tac, tic tac, tic

maid, we drink to you.
no - re di co - stor.

p Str.

is beat-ing so! tic tac, tic tac, tic tac, tic tac, tic
 pre ve - de il cor! tic tac, tic tac, tic tac, tic tac, tic
 tac, tac, tic tac, tic tac, tic tac, tic tac, tic
 tac, tac, tic tac, tic tac, tic tac, tic
leggiero.

tac, tic tac, tic tac, tic tac, My heart with love,
 tac, tic tac, tic tac, tic tac, Mi bat - - te il cor,
 tac, tic tac, tic tac, My heart with love, tic
 tac, tic tac, tic tac, Mi bat - - te il cor, tic
 REINHOLD.

Two BASSES.

Glou glou glou glou, in
 Glou glou glou glou, o

CHORUS OF GIRLS.

Up and don your
 Pren di la bi

CHORUS OF MUSICIANS.

With zon zon zon, So let him
 Et zon zon zon, Con - vien a -

CHORUS OF SOLDIERS.

Come, no-ble hearts, rea- dy and gay, To meet with glo - ry at -
 Sol - da - ti andiam, al pas - so andiam, L'o - nor che noi

Come, no-ble hearts, rea- dy and gay,
 Sol - da - ti andiam, al pas - so andiam,
 Sva. Ob. & Cl.
 Sva. Vl. Fl. & Picc.

tic tac, tic tac, My heart with hope, tic tac,
 tic tac, tic tac, O qual de - lir, tic tac,

tac, tic tac, My heart with hope, tic tac, tic
 tac, tic tac, O qual de - lir, tic tac, tic

nec - tar dew, glou glou glou glou, Young man and
 dol - ce suon, glou glou glou glou, Be - viam, be -

nec - tar dew, glou glou glou glou, Young man and
 dol - ce suon, glou glou glou glou, Be - viam, be -

gar - ments, neigh - bour, Kept in store, Kept for fair and
 - to di fe - sta, De' ma - ri - ti tu il più bel

in, with zon zon zon, So let him in,
 - prir, e zon zon zon, Con - vien a - prir,

So let him in, with zon zon zon, So let him
 Con - vien a - prir, e zon zon zon, Con - vien a -

on the way, Come, noble hearts, To meet with glo - ry on the way,
 - ten - de là, Sol - da - ti an - diam, I no - stri di gui - dar do - vrà,

Come, noble hearts, To meet with glo - ry on the way, Come, noble hearts, a -
 Sol - da - ti an - diam, I no - stri di gui - dar do - vrà, Sol - da - ti an - diam al -

tic tac, My heart with love, tic tac,
tic tac, Mi bat - - te il cor, tic tac,

tac, My heart with love, tic tac, tic
tac, Mi bat - - te il cor, tic tac, tic

- maid, glou glou glou glou, we drink to
viam, glou glou glou glou, in lor o -

- maid, glou glou glou glou, we drink to
viam, glou glou glou glou, in lor o -

ho - li - day, For with vi - ol and with
si il piu bel, Del - - la mu - - si - - ca al - - la

with zon zon zon, So let him in,
e zon zon zon, Con - vien a - prir,

in, with zon zon zon, So let him
- prir, e zon zon zon, Con - vien a -

Come, no-ble hearts, to meet with glo - ry on the way,
Marciam, marciam, l'o - nor de' sol gui - dar - ci o - gnor,

- lert, a - lert and gay!
pas - so andiam, an - diam!

Come, no-ble hearts,
Sol - da-ti an-diam,

cres. *molto cres.*

Ah!
Ah!

cres. *molto cres.*

tac, Ah!
tac, Ah!

cres. *molto cres.*

you, glou glou glou glou, we drink to you, we drink to
- nor, glou glou glou glou, be - viam, be - viam a lor o - -

cres. *molto cres.*

you, glou glou glou glou, we drink to you, we drink to
- nor, glou glou glou glou, be - viam, be - viam a lor o - -

cres. *molto cres.*

way,
qui,
ta - bor, Come your bri - dal guests this way, your bri - dal guests are come this
tes - ta, Il cor - teg - gio già vien qui, si, si, vien qui, si, si, vien

cres. *molto cres.*

zon zon zon, Let him in. zon zon zon zon
zon zon zon, Pres - to a - prir. zon zon zon zon

cres. *molto cres.*

in, zon zon zon, Let him in. zon zon zon,
- - prir, zon zon zon, Pres - to a - prir. zon zon zon,

cres. *molto cres.*

Come, no - ble hearts, rea - dy and gay, To meet with glo - ry by the
Al passo an - diam, al passo andiam, L'o - nor sè dè, sol gui - dar - ci o -

cres. *molto cres.*

Come, no - ble hearts, rea - dy and gay, To meet with glo - ry by the
Al pas - so an - diam, al pas - so an - diam, L'o - nor dè, sol gui - dar - ci o -

cres. Tutti. *molto cres.*

tic tac, tic tac, With love and hope is beat-ing so, tic tac,
 tic tac, tic tac, A - mor io cre-do al tuo pre-dir, tic tac,
 SOLO SOPRANO.

Zon zon zon zon, For love is on the thres-hold stone, zon zon,
 Zon zon zon zon, L'a - mor bat - te con-vien a - prir, zon zon,

tic tac, tic tac, With love is beat-ing so, tic tac,
 tic tac, tic tac, A - mor io cre-do in te, tic tac,

you, glou glou glou glou, In drop of nec-tar dew, glou
 nor, glou glou glou glou, O qual di-let-to suon! glou

you, glou glou glou glou, In drop of nec-tar dew, glou
 nor, glou glou glou glou, O qual di-let-to suon! glou

way.
 qui. Love's on the thres-hold stone,
 A - pri-te ar-ri-va a - mor,

zon.
 zon. Love's on the thres-hold stone,
 A - pri-te ar-ri-va a - mor,

zon.
 zon. Love's on the thres-hold stone,
 A - pri-te ar-ri-va a - mor,

way!
 gnor! With glo-ry by the way,
 Sol-da-tial pas-so an-diam,

way!
 gnor! With glo-ry by the way,
 Sol-da-tial pas-so an-diam,

Cl.
 p dolce. Str.
 Bass. Bass.

tic tac, With love and hope is beat-ing so, with love and hope! tic
 tic tac, A - mor io cre-do al tuo pre - dir, mi bat - te il cor! tic

zon zon, For love is on the thres-hold stone, the thres-hold stone! tic
 zon zon, L'a - mor bat - te con-vien a - prir, con - vien a - prir! tic

tac, tic tac, With love is beat-ing so, with love and hope! tic
 tac, tic tac, A - mor io cre-do in te, mi bat - te il cor! tic

glou glou glou, In drop of nec - tar dew, with all our hearts in
 glou glou glou, O qual di - let - ta suon. ah! qual di - let - to

glou glou glou, In drop of nec - tar dew, with all our hearts in
 glou glou glou, O qual di - let - ta suon, ah! qual di - let - to

Love's on the thres-hold stone!
 A - pri-te ar-ri - va a - mor!

Love's on the thres-hold stone! zon . . .
 A - pri-te ar-ri - va a - mor! zon . . .

Love's on the thres-hold stone!
 A - pri-te ar-ri - va a - mor!

With glo - ry by the way!
 Sol - da-ti al pas-so an - diam!

With glo - ry by the way!
 Sol - da-ti al pas-so an - diam!

p Ob. Cl. Fns.
 & Bsn.

tac, tic tac, My heart, my heart in joy-ous glow, With love and hope is beat-ing so, My
 tac, tic tac, O qual per noi dol-ce av-ve-nir, A-mor io cre-do al tuo pre-dir, Ah!

tac, tic tac, For love is on the thres-hold stone, For love is on the thres-hold stone, So
 tac, tic tac, O qual per noi dol-ce av-ve-nir, A-mor io cre-do al tuo pre-dir, Ah!

tac, tic tac, My heart, my heart in joy-ous glow, With love and hope is beat-ing so, My
 tac, tic tac, O qual per noi dol-ce av-ve-nir, A-mor io cre-do al tuo pre-dir, Ah!

nec-tar dew, Young man and maid, we drink to you, Young man and maid, we drink to you, In
 suon glou glou, Be-viam ad o-nor di co-stor, Be-viam o-gnor, be-viam, be-viam Ad

nec-tar dew, Young man and maid, we drink to you, Young man and maid, we drink to you, In
 suon glou glou, Be-viam ad o-nor di co-stor, Be-viam o-gnor, be-viam, be-viam Ad

zon zon, zon zon zon, For love is on
 zon zon, zon zon zon, L'a-mor bat-te

. zon zon, zon zon zon, For love is
 zon zon, zon zon zon, Con-vien a-

zon zon, zon zon zon, For love is
 zon zon, zon zon zon, Con-vien a-

Wind.

Cello.
dolce.

heart is beat-ing so, tic tac, tic tac.
co - me bat - te il cor, tic tac, tic tac.

op - en, let him in.
co - me bat - te il cor.

heart is beat-ing so, tic tac, tic tac.
co - me bat - te il cor, tic tac, tic tac.

drop of nec - tar dew!
o - nor di co - stor!

drop of nec - tar dew,
o - nor di co - stor!

the thres-hold stone!
con - vien a - prir!

on the thres-hold stone!
prir, con - vien a - prir!

on the thres-hold stone!
prir, con - vien a - prir!

zon zon zon zon,
zon zon zon zon,

zon zon zon zon,
zon zon zon zon,

zon zon zon zon,
zon zon zon zon,

Plan plan plan plan,
Plan plan plan plan,

Plan plan plan plan,
Plan plan plan plan,

Str. poco marcato.

Cello. & Bsn.

ff My . . my heart is . . beat - ing so, tic tac, tic tac,
Bat - - te il cor, si . . di pia - cer, tic tac, tic tac,
leggiro.

ff Love . . is on . the . thres - hold stone,
Bat - - te il cor, si . . di pia - cer, *leggiro.*

ff My . . my heart is . beat - ing so, tic tac, tic tac,
Bat - - te il cor, si . . di pia - cer, tic tac, tic tac,

ff glou, Youth . . and maid, we . drink to you,
 glou, Quan - - to a me . pia - ce un tal suon,

ff glou, Youth . . and maid, we . drink to you,
 glou, Quan - - to a me . pia - ce un tal suon,

ff Love . . is on . the thres - hold stone, *p* *leggiro.* zon zon zon zon,
L'a - - mor bat - te con - vien a - prir, *p* *leggiro.* zon zon zon zon,

ff Love . . is on . the . thres - hold stone, *p* *leggiro.* zon zon zon zon,
L'a - - mor bat - te con - vien a - prir, *p* *leggiro.* zon zon zon zon,

ff Love . . is on . the . thres - hold stone, *p* *leggiro.* zon zon zon zon,
L'a - - mor bat - te con - vien a - prir, *p* *leggiro.* zon zon zon zon,

ff Meet . . with glo - ry . by the way, *p* *leggiro.* plan plan plan
L'o - - nor de, . gui - dar - ci o - gnor, *p* *leggiro.* plan plan plan

ff Meet . . with glo - ry . by the way, plan plan plan
L'o - - nor de, . gui - dar - ci o - gnor, plan plan plan

ff Tutti. *Str. dolce.*
p

(holding up their bottles.)

p

glou glou glou glou glou glou glou glou glou glou

glou glou glou glou glou glou glou glou glou glou

plan,
plan,

plan,
plan,

Cello. & Bsn. staccato e marcato.

glou glou glou glou glou glou glou glou glou glou glou glou

glou glou glou glou glou glou glou glou glou glou glou glou

CHORUS OF GIRLS.

Zon
Zon

CHORUS OF MUSICIANS. *(the musicians scraping their fiddles.)*

Zon
Zon

CHORUS OF SOLDIERS.

Plan plan plan plan plan plan plan plan plan plan

Plan plan plan plan plan plan plan plan plan plan

Add Hns. & Cl.

Str. pizz.

tic tac tic tac tic tac tic
tic tac tic tac tic tac tic

glou glou glou glou glou glou glou glou glou glou glou glou
glou glou glou glou glou glou glou glou glou glou glou glou

glou glou glou glou glou glou glou glou glou glou glou glou
glou glou glou glou glou glou glou glou glou glou glou glou

zon zon zon zon zon zon zon zon zon zon zon zon
zon zon zon zon zon zon zon zon zon zon zon zon zon zon zon

zon zon zon zon zon zon zon zon zon zon zon zon
zon zon zon zon zon zon zon zon zon zon zon zon zon zon zon

plan plan plan plan plan plan plan plan plan plan plan plan
plan plan plan plan plan plan plan plan plan plan plan plan plan plan

plan plan plan plan plan plan plan plan plan plan plan plan
plan plan plan plan plan plan plan plan plan plan plan plan plan plan

Tromb. sustain.

molto cres.

tac tic tac, My heart is beat - ing so, My heart is beat - ing so, . . .
 tac tic tac, A - mor io cre-do al tuo pre - dir, al tuo pre - dir, . . .

molto cres.

For love is on the thres - hold stone, For love is on . . . the
 A - mor io cre-do al tuo pre - dir, al tuo pre - dir, . . .

molto cres.

tac tic tac, My heart is beat - ing so, My heart is beat - ing so, . . .
 tac tic tac, A - mor io cre-do al tuo pre - dir, al tuo pre - dir, . . .

molto cres.

glou glou glou, With all our hearts in nec - tar dew, Youth and maid, we drink to
 glou glou glou, Oh! quanto a me piace un tal suon, Be - viam di lor ad o -

molto cres.

glou glou glou, With all our hearts in nec - tar dew, Youth and maid, we drink to
 glou glou glou, Oh! quanto a me piace un tal suon, Be - viam di lor ad o -

molto cres.

zon zon zon, For love is on the thres - hold stone, For love is on the thres - hold
 zon zon zon, L'a - mor bat - te con - vien a - prir, Con - vien a - prir, con - vien a -

molto cres.

zon zon zon, For love is on the thres - hold stone, For love is on . . . the
 zon zon zon, L'a - mor bat - te con - vien a - prir, Con - vien a - prir, . . .

molto cres.

For love is on the thres - hold stone, For love is on the thres - hold,
 L'a - mor bat - te con - vien a - prir, Con - vien a - prir, con - vien a -

molto cres.

plan plan plan, Come, no - ble hearts, a - lert and gay, To meet with glo - ry by the
 plan plan plan, L'o - nor che noi at - ten - de là I no - stri di gui - dar do -

molto cres.

plan plan plan, Come, no - ble hearts, a - lert and gay, To meet with glo - ry by the
 plan plan plan, L'o - nor che noi at - ten - de là I no - stri di gui - dar do -

molto cres. Tutti.

Sea . . .

My heart! With love and
 Ah! a mor! Oh qual pia
 a mezza voce.

thres hold stone! For love
 Ah! a mor! Oh qual
 a mezza voce.

My heart! With love
 Ah! a mor! Oh qual
 a mezza voce.

you, to you! glou glou glou glou, In nec - tar
 nor be viam! glou glou glou glou, O dol - ce
 p poco marcato.

you, to you! glou glou glou glou, In nec - tar
 nor be viam! glou glou glou glou, O dol - ce
 p poco marcato.

stone, Is on the thres - hold stone! For
 prir, Si, a - prir all a - mor A

thres hold, the thres - hold stone! For
 Si, a - prir all a - mor A

Is on the thres - hold stone! For
 prir, a - prir all a - mor Con

way, glo - ry by the way To
 vra, mar - ciam, ah! mar - ciam L'o

way, glo - ry by the way To
 vra, mar - ciam, ah! mar - ciam Mar

Sva.....

Fl. & Cl.
 Str. & Hns.
 f p

hope is beat - ing so! With love is beat -
 cer ah me qual . . de - lir! Io cre - do al tuo . . .

is on the thres-hold stone, so let him
 pia - cer io cre - do a - mor al tuo pre -

and hope is beat - ing so, is beat - ing
 pia - cer io cre - do a - mor al - tuo pre -

dew, young man and maid, we drink to you! glou glou glou glou, in nec - tar dew, Young man and
 suon be - viam ad o - nor di co - stor! glou glou glou glou, o dol - ce suon, Be - viam ad

dew, young man and maid, we drink to you! glou glou glou glou, in nec - tar dew, Young man and
 suon be - viam ad o - nor di co - stor! glou glou glou glou, o dol - ce suon, Be - viam ad

love is on the thres-hold stone
 - prir con - vien poi - ch'è l'a - mor

love is on the thres-hold stone
 - prir con - vien poi - ch'è l'a - mor

love is on, For love is on the thres-hold stone, So let it
 - vien, si con - vien a - prir, si con - vien a - prir, Con - vien a -

meet, to meet Come, no - ble hearts,
 - nor, de, sol Gui - dar - ci o - gnor

meet, to meet with glo - ry by the way, To meet, to meet with
 - ciam, mar - - - ciam, l'o - nor che noi at - ten - de Gui - dar - ci sol o -
 Sua. Fl. & Cl. Vl.

dolce.

ing so, With love and hope is beat - ing
 pre - dir, A - mor si cre - do al tuo pre -

in, For love is on the thres - hold
 dir, A - mor si cre - do al tuo pre -

so, With love and hope is beat - ing
 dir, A - mor si cre - do al tuo pre -

maid, we drink to you, Young man and maid, we drink to
 o - nor di co - stor, Be - viam ad o - nor di co -

maid, we drink to you, Young man and maid, we drink to
 o - nor di co - stor, Be - viam ad o - nor di co -

So let him in, For love is on the thres - hold
 Che vuol en - trar, L'a - mor bat - te al vo - stro o -

So let him in, For love is on the thres - hold
 Che vuol en - trar, L'a - mor bat - te al vo - stro o -

in, so let him in, For love is on the thres - hold
 prir, che vuol en - trar, L'a - mor bat - te al vo - stro o -

a - lert and gay, To meet with glo - ry by the
 gui - dar - ci o - gnor, O - nor dè sol gui - dar - ci o -

glo - ry by the way, To meet with glo - ry by the
 - gnor, gui - dar - ci o - gnor, O - nor dè sol gui - dar - ci o -

Suu.....
 ff Tutti.

so, is beat - ing so, . . . beat - ing so!
 dir, al tuo pre - dir, . . . ah! . . .

stone, the thres - hold stone, . . . let him in!
 dir, al tuo pre - dir, . . . ah! . . .

so, is beat - ing so, . . . is beat - ing so!
 dir, al tuo pre - dir, . . . ah! . . .

you, glou glou . . . glou glou, . . . we drink to you! (Reinhold goes into the
 stor, glou glou . . . glou glou, . . . be - viam, be - chapel, then comes out.)

you, glou glou . . . glou glou, . . . we drink to you!
 stor, glou glou . . . glou glou, . . . viam, be - viam!

stone, the thres - hold stone, . . . so let him in!
 gnor, con - vien a - prir, . . . con - vien a - prir!

stone, the thres - hold stone, . . . so let him in!
 gnor, con - vien a - prir, . . . con - vien a - prir!

stone, the thres - hold stone, . . . so let him in!
 gnor, con - vien a - prir, . . . con - vien a - prir!

way, come on! . . . come on! . . . plan plan plan plan!
 gnor, mar - ciam! . . . mar - ciam! . . . plan plan plan plan!

way, come on! . . . come on! . . . plan plan plan plan!
 gnor, mar - ciam! . . . mar - ciam! . . . plan plan plan plan!

8va . . .

Bell.
 Fl. Ob. & Bsn.
 fp

REINHOLD.

All is rea- dy in the cha - pel yonder, Go in, my children, the priest is wait- ing!
 Ec - co l'o-ra, da-van-ti all'al - ta-re, Fe-li-ci spo-si il mi-ni-stro vi chia-ma!

fp fp fp fp

(All kneel. The bridesmaids place the bridal crown on Prascovia's head, and give her a nosegay. Catherine, wrapped in a large cloak, passes through the crowd, pauses on the pier, and turns towards the bridal party.)

Andante sostenuto.

PIANC. $\text{♩} = 80.$

p Str.

The piano introduction is in G major, 2/4 time, marked 'PIANC.' and '♩ = 80.'. It features a delicate melody in the right hand and a supporting bass line in the left hand, with a 'Str.' (string) marking.

CATHERINE (on the pier).

Allegro molto moderato.

cantabile con molto portamento.

Guard those I leave to-day,
Ve glia dal ciel su lor,

Allegro molto moderato. ♩ = 76.

dolce.
2 Harps.

Hns. & Bsn. sustain.

Ped.

The vocal part for Catherine is in G major, 2/4 time, marked 'Allegro molto moderato. ♩ = 76.'. The piano accompaniment features two harps and horns/strings, with a 'Ped.' (pedal) marking.

Saint of the faith-ful lo-ver!
Ma-dre, ma-dre miei pri-mi a-mor!

Fl. & Ob.

fp dim.

Hns. & Bsn.

The chorus part is in G major, 2/4 time, marked 'Allegro molto moderato. ♩ = 76.'. The piano accompaniment features two harps and horns/strings, with a 'fp dim.' (forte piano, diminuendo) marking.

Heed not how lone I stray, Them
Ah! più ben per me non v'è, Ma

Harps.

The chorus part is in G major, 2/4 time, marked 'Allegro molto moderato. ♩ = 76.'. The piano accompaniment features two harps and horns/strings.

... with thy bless-ing co-ver!
son son-mes sa a-te!

The chorus part is in G major, 2/4 time, marked 'Allegro molto moderato. ♩ = 76.'. The piano accompaniment features two harps and horns/strings.

Thou didst when near the gates of heav'n,
Men - tre il vol . . . tu scio - glie - vi al ciel . . .

Tu . . . Leave him to me, . . . my mother!
mi di - ce - sti o ma - dre!

There fore, to aid, to aid . . . my brother!
"Com - met - to a te la gui - da del fra tel."

a piacere.
 ther, Let my life be
Il fra - tel lie - to or

col. canto.

a tempo. cres. ad lib. ppp a tempo. (The bridal party enters the chapel.)
 given, let my life be given! Ah! . . . Guard those I
è, or è lie - to ap-pien! Ah! . . . a tempo. Ve - glia su . . .

cres. Str. a tempo. pp Hp. Wind sustain.

α piacere.

leava to - day, Saint of the lo - - -
lor dal ciel, Ma - - - - - dre miei pri - - - mi a -

Poco più vivace.

- ver!
- mor!

CHORUS.
TENORS SOLO.

Come where the o - cean is heav - ing, . . And if thy mis - tress be griev - - ing, . .
Las - cia o - mai la tua tri - stez - za, . . A co - lei che il cor ti spez - - za, . .

BASSES SOLO.

Come where the o - cean is heav - ing, . . And if thy mis - tress be griev - - ing, . .
Las - cia o - mai la tua tri - stez - za, . . A co - lei che il cor ti spez - - za, . .

Poco più vivace. ♩ = 84.

Trps. Hns. & Tromb.

(a boat with recruits stops at the pier.)

1st TENORS.

Leave her the E - - - cho to tell Thy gay fare - well. Thy gay fare -
Per gra - to ad - dio in - tuona an - cor La tua can - zon. La tua can -

2nd TENORS.

Leave her the E - - - cho to tell Thy gay, thy gay fare - well. Thy gay fare -
Per gra - to ad - dio in - tuona an - cor La tua can - zon d'a - mor. La tua can -

Hn. & Cello.

pp Str.

CATHERINE.

The heav'n . . is smil - ing o'er us, The o - - cean bright be -
 1st & 2nd TENORS. Va - scel, va - scel che la - sci il li - - do Al - lor . . . che a te . . m'af -
 - well, thy gay fare - well! Come, come, the o - cean is heav-ing, And if, and if thy
 - zon, can-zon d'a - mor! An-diam non più tri-stez-za, no, Non più tri - stez - za,
 - well, thy gay fare - well! Come, come, the o - cean is heav-ing, And if, and if thy
 - zon, can-zon d'a - mor! An-diam non più tri-stez-za, no, Non più tri - stez - za,
 Hns. Str.

- fore us, To all . . I love . . let E - cho tell, let E - cho tell . . A
 fi - - do Un e - co dir ah! per ad - dio pos-sa an-cor, I can - ti miei . . d'a -
 mis - tress be griev-ing, Let E - cho tell thy joy - ous fare-well, Let E - cho tell thy
 a co - lei che il cor ti spez - za pos - sa dir per ad - dio I can - ti tuoi d'a -
 mis - tress be griev-ing, Let E - cho tell thy joy - ous fare-well, Let E - cho tell thy
 a co - lei che il cor ti spez - za pos - sa dir per ad - dio I can - ti tuoi d'a -
 Hns. Str.

gay fare - - well! Ah!
 - mor, d'a - - mor! Ah!
 joy - ous fare - well! La la la la la la la la la la la la la la la
 - mor, sì d'a - mor! La la la la la la la la la la la la la la la
 joy - ous fare - well! La la la la la la la la la la la la la la la
 - mor, sì d'a - mor! La la la la la la la la la la la la la la la

fare - - - well ! fare - - - well !
l'e - - - co ! l'e - - - co !

la, Leave to the E-cho to tell, Leave to the E-cho to
la, Si ri-pe-ta l'e-co o-gnor, La canzon, can-zon d'a -

la, Leave to the E-cho to tell, Leave to the E-cho to
la, Si ri-pe-ta l'e-co o-gnor, La canzon, can-zon d'a -

Wind. > *f* *p* *f* *p*

Str. *f* *p* *f* *p*

E - - cho my fare - - well ! The heav'n is smil - ing
si ri - pe - ta o - gnor ! Va scel che la-sci il

tell thy gay fare - - well ! Heav'n, the heav'n is
- mor, can - - zon d'a - - mor ! Mio va-scel che

tell thy gay fare - - well ! Heav'n, the heav'n is
- mor, can - - zon d'a - - mor ! Mio va-scel che

Fl. & Cl. *f* *p* *f* *p*

Str. *f* *p* *f* *p*

o'er us, The o - cean bright be - fore us, Let E - - cho
li - do, Al - lor che a te... m'af - fi - do, Ri - pe - - ta

smil - ing o'er us, The o - cean, o - cean bright be - fore us, Let E - cho tell thy
par - ti or dal li - do, Al - lor che a te, che a te m'af - fi - do Un e - co an-cor ri -

smil - ing o'er us, The o - cean, o - cean bright be - fore us, Let E - cho tell thy
par - ti or dal li - do, Al - lor che a te, che a te m'af - fi - do Un e - co an-cor ri -

Sva

Ins.

rall. un poco. (Catherine goes into the boat.) p

tell . . . my . . . gay fare - well! Re
Te . . . co o gnor! *Two TENORS. p* La
 gay fare-well, Let E - cho re - peat fare - well! Re - peat, re - peat our
pe - ta an-cor, An - cor la can - zon d'a - mor! *1st BASS. p* La sua can - zon d'a -

rall. un poco. ♩ = 72. Cl.
p 3 Celli.
Bssn.

- peat my last fare-well! Re - peat my last fare-well! Re - peat,
mia can - zon d'a - mor! *La mia can - zon d'a - mor! Can - zon* *ALL THE CHORUS. pp*

gay fare - well! Re - peat, re - peat our gay fare - well! Re -
mor, d'a - mor! *La sua can - zon d'a - mor,* *d'a - mor!* *Un* *pp*

gay, our gay fare-well! Re - peat, re - peat our gay fare - well! Re -
mor, d'a - mor, d'a - mor! *La sua can - zon d'a - mor,* *d'a - mor!* *Un*

3 Celli. p *Fl. Cl. Bssn. & Hns. Str. pp*

re - peat my fare - well, fare - well,
can - zon d'a - mo - re, *can - zon,* *pp*

- peat, . . . re - peat our gay fare-well, our gay fare -
e - co an - cor ri - pe - ta an - cor la sua can - *pp*

- peat, . . . re - peat our gay fare-well, our gay fare -
e - co an - cor ri - pe - ta an - cor la sua can -

pp Cl. & Bssn.

(Behind the scenes.) *stringendo poco a poco.*

fare - well
d'a - mor ah!

- well, our gay
zon, d'a - - - mor

- well, our gay
zon, d'a - - - mor

Or

Tempo 1mo. un poco meno mosso.

fare - well.
d'a - mor.

fare - well.
d'a - mor.

pp *Cl. Bass. & Hns.*
Str. un poco meno mosso.

(at a very great distance.)
tr. *morendo.*

(The shake as long as possible.)

a tempo. (curtain falls.)

Sua.

Tutti. ff

Ped.

ACT II.

WALTZ.

No. 26.

SCENE.—A Russian camp, tents at the back of the stage. On the right and on the left, soldiers in groups; arms piled, &c., &c.
Natalia, Ekimona, and other sultlers, moving about or dancing with the soldiers.

Allegro moderato e pesante.

PIANO.
♩ = 126.

Str. f *ff Str. & Hns.*

Cello, D. Bass & Bsn. *pesante.*

Sva
Picc.

pesante.

Sva
Picc.

tr

tr

Sva
Picc.

tr

(The curtain rises.)

First system of musical notation, featuring a grand staff with piano (p) and crescendo (cres.) markings. The music is in a key with two flats and a common time signature.

Second system of musical notation, featuring a grand staff with a forte tutti (ff Tutti) marking. The music continues with various rhythmic patterns.

Third system of musical notation, featuring a grand staff with a forte (f) marking and a triplet (3) indicated over a group of notes.

Fourth system of musical notation, featuring a grand staff with a forte (f) marking, a trill (tr) marking, and a "Wind." instruction. The bottom staff includes the instruction "D. Bass & Bsn."

Fifth system of musical notation, featuring a grand staff with a trill (tr) marking. The music continues with various rhythmic patterns.

Sixth system of musical notation, featuring a grand staff with a "dolce e leggiero." marking and a piano (p) marking for the strings and wind (p Str. & Wind.).

Seventh system of musical notation, featuring a grand staff with a trill (tr) marking and a forte (ff) marking. The music concludes with a final cadence.

The musical score consists of six systems of staves. The first system shows a treble and bass staff with a complex melodic line in the treble and a supporting bass line. The second system includes the dynamic marking *ff* and the instruction *p dolce e leggiero.*. The third system continues the melodic and harmonic development. The fourth system features a series of crescendo markings: *p*, *cres.*, *più cres.*, *molto cres.*, and *ff Tutti.*. The fifth system includes a time signature change to 2/4 and the tempo marking *Un poco più mosso.* with a metronome marking of 144. The sixth system continues the piece with a *pp* dynamic and the instruction *Tutti. leggiero e staccato.*

The musical score is written for piano and violin. The piano part is in the lower register, and the violin part is in the upper register. The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of seven systems of music.

System 1: The piano part begins with a series of chords and single notes. The violin part enters with a melodic line.

System 2: The piano part continues with chords. The violin part has a melodic line with some grace notes. The instruction *con delicatezza.* is written above the violin staff, and *p Str. & Wind.* is written below the piano staff.

System 3: The piano part features a series of chords. The violin part has a melodic line. Dynamics *f* and *p* are marked on the piano staff, and *f* and *p* are marked on the violin staff. The instruction *vl.* is written above the violin staff.

System 4: The piano part continues with chords. The violin part has a melodic line. The instruction *con delicatezza.* is written above the piano staff.

System 5: The piano part continues with chords. The violin part has a melodic line. The instruction *Tutti.* is written above the violin staff.

System 6: The piano part continues with chords. The violin part has a melodic line. Dynamics *ff* and *ff* are marked on the piano staff.

System 7: The piano part continues with chords. The violin part has a melodic line. Dynamics *ff* and *ff* are marked on the piano staff.

(As the curtain rises every one is discovered waltzing. The female dancers are partly dressed as young recruits, part as drummer boys; the female chorus the same. Catherine is seen, too, dressed as a recruit.)

RECIT. GRITZENKO (coming forward).

You've danc'd e - nough, you've waltz'd e - nough, and drank e-nough to craze an
La dan - za or - mai la - sciar con - vien, più del - lo schnick vi scom - vol - ge la

PIANO. *f* *fp* *Str.*

ar-my, So 'tis just now the time for a lit-tle jol-ly singing. You Cossack! 'tis you to lead the
tes-ta, Or sa - rà me - ghio dir la piace - vol can - zo - nel - ta. Co - sac - co, a te - sta il commin -

f

ISMAILOFF. (with assurance.)
way. That I will, that I will, and with due re-gard for our mo-dest heroes, My song shall be, as
- ciar Vo-lon-tier con pia - cer, sen - za al - cun ur-tar nel proprio o - nor, io pos-so io penso,
Allegro ben moderato. *f* = 108. *p* *Tar.*

Cello, & D. Bass. *p*

you shall hear, a tru - ly true and dash-ing lay To the re-nown of our gay troop of ri-ders, the re -
ca - po - ral can-tar-vi u-na can - zo - ne ad o - nor del - la ca - val - le - ri - a ad o -

vi. *p* *Bssn.*

GRITZENKO (sulkily).
nown of our gay troop of ri - ders. Start off, start off.
nor del-la ca - val - le - ri - a. Di - te, di - te.

f *Str.* *p*

Cello, & D. Bass *pizz.*

Allegro con spirito.

PIANO.
♩ = 160.

Allegro con spirito.

Cornets & Hns. *f stac.*

ISMAILOFF. *(Vigorously.)*

tr.

Tutti. Ped.

Sharp as a blade, And
Bel ca - va - lier, del

Cornets & Hns. *mezza voce e leggiero.*

straight as reed, Light - foot - ed as a dan - cer, As sharp as blade, as straight as reed, As
cuor d'ac - ciar, sul suo des - trier si slan - cia, si slan - cia, si slan - cia sul *Fl.*

molto accel.

tempo primo.

light as a - ny dan - cer.
suo des - trier si slan - cia.

molto accel.

tempo primo.

Mount - ed knight, On charg - er bright, Who would not be a Lan - cer? A mounted knight, On
Ei può sfi - dar il mon - do in - ter Nell' im - pu - gnar la lan - cia. Nell' im - pu - gnar, nell'

Cornets & Hns. *p*

molto accel. *tempo 1^{mo}.*

charg - er bright, Who would not be a Lan - cer?
 im - pu - guar, nell' im - pu - guar la lan - cia.
Fl. *tempo 1^{mo}.*

cres. *molto accel.*

The trum - pet sounds, The chargers neigh. To glo - ry's field We ride a -
 Al - lor che il suon di trombe u - di Del ca - va - lier Il cuor gio -
Cornet.

p staccato. *Str. & Hns.*

- way ; You hea - vy ones who go on foot, Make way, make way, make way, make way there.
 i, El fè tre - mar le schiere a piè, tre - mar, si fè tre - mar, tre - ma - re.

Wind. *f* *tr* *cr.*

ff

Like mount - ed knight, On charg - er, Who would not be a Lan - cer, be a
 Tre - pi - da al cor - so o - gnun . Del suo de - strier ve - lo - ce, del de -

CHORUS.
 TENORS.

Like mount - ed knight, On charg - er, Who would not be a Lan - cer, be a
 Tre - pi - da al cor - so o - gnun . Del suo de - strier ve - lo - ce, del de -

BASSES.

Like mount - ed knight, On charg - er, Who would not be a Lan - cer, be a
 Tre - pi - da al cor - so o - gnun . Del suo de - strier ve - lo - ce, del de -

Tutti. ff *Wind.* *Str.*

pp

Lan - cer, would not be a Lan - cer? With
- strier, del de - strier suo ve - lo - ce. Eh,

pp

Lan - cer, would not be a Lan - cer? With
- strier, del de - strier suo ve - lo - ce. Eh,

pp

Lan - cer, would not be a Lan - cer? With hop, hop, hop, hop, hop,
- strier, del de - strier suo ve - lo - ce. Eh, hop, hop, hop, hop, hop,

staccato e leggiero.

Cornets, Hns. & K. Dr. *p*

hop, hop, hop, hop, hop, hop, hop, hop, hop, hop,
hop, hop, hop, hop, hop, hop, hop, hop, hop, hop,

hop, hop, hop, hop, hop, hop, hop, hop, hop, hop,
hop, hop, hop, hop, hop, hop, hop, hop, hop, hop,

with eh, hop, hop, hop, hop, hop, hop, hop, hop, hop, hop,
hop, hop, hop, hop, hop, hop, hop, hop, hop, hop,

Picc.

stac. e pesante.

ff Tutti.

Cl. Bsns. Hns. Cello, & D. Bass.

ff

ISMAILOFF.

We, like the wind, de - light to range, Care - less and e - ver sport - ing; We, like the wind, de -
Bel ca - va - lier, can - giar a - ma, A tut - te sem - pre pia - ce; La guer - ra, la

Cornets & Hns.

light to range, e - ver care - less and sport - - - - - ing.
 guer - ra re so l'ha de - stro au - da ce.
Fl. *molto accel.* *tempo lmo.*

So, mer - ry maids, look out for change When we come to you court - ing, So, mer - ry maids, look
 D'es - ser leg - gier per - mes - so e - gli è Nel - la trup - pa leg - gie - ra, per - mes - so è - gli è, per -
p Cornets & Hns.

out for change When we come to you court - ing.
 mes - so e - gli è Nel - la trup - pa leg - gie - ra.
Fl. *molto accel.* *tempo lmo.*

We have the key to ev' - ry heart; And hav - ing won it, we quick de -
 In o - gni sen de - stan - do a - mor, E - gli è mo - del - lo de' se - dut -
 Cornet.
p staccato. *Str. & Hns.*

- part. Ye ten - der ones, who wait to yield, Be - ware, be - ware, be - ware, be - ware all!
 - tor. Del - la bel - ta te - men - te ei ri - de si, del - la bel - tà te - men - te.
Wind. *f* *cres.*

Musical score for "The Hop" from The Nutcracker. The score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is B-flat major (two flats), and the time signature is 2/4. The tempo is marked "Allegretto".

The vocal parts enter with the lyrics "hop, hop, hop, hop, hop!" and "hop, hop, hop, hop!" in a playful, rhythmic pattern. The piano accompaniment features a prominent bass line with eighth notes and chords, and a treble line with chords and eighth notes. The score includes dynamic markings such as *ff* (fortissimo) and *Picc.* (Pizzicato). The piece concludes with a *Tutti* marking and a final chord.

RECIT. GRITZENKO (*importantly*).

Not so bad; but your song tells some-thing like a sto-ry A- gainst the gre- na-
Al- to là! tal can- zón of- fen- de- re mi sem- bra l'o- nor dei gra- na-

PIANO.

Andantino. ♩ = 80.

- diers of whom cor- po- ral am I. Let me there-fore, in turn, in
 - tier, di cui son ca- po- - ral E di- fen-der vor- rei la

Essen. p. Str. pizz.

stringendo.

hon-our of their glo-ry, To sing a bet-ter dit- - - - - ty bold-ly
 glor-ia e l'o- nor no- stro Con u- na bul- - la - - - - - ta che sia le - -

Str. arco. p

Allegro Vivace.

try. You young-sters hard-ly beard-ed, You shall
al. E voi gio- vin co- scrit- ti, an po

CHORUS.—TENORS.

Come, fire a- way.
 E- gli ha ra- gion.

BASSES.

Come, fire a- way.
 E- gli ha ra- gion.

Allegro Vivace.

Str. p

RECIT.

share in the bur - den, If but for the ex - er - cise sake.
d'ur - te e nò fos - se so - lo per ma - no rar più ben.

Maestoso.
 Look at me, and pay at - ten - tion, Look at me, and pay at - ten - tion,
Or cia - scun ben fac - cia at - ten - zion, Si cia - scun fac - cia at - ten - zion,

Maestoso ♩ = 104.
p Str.

stringendo. *tr*
 And to the bold gre - na - dier. Keep time and join the cho - rus.
Al co - di - ce guer - rier . . . ro Del Rus - so gra - na - tie - ro.

No. 30. SOLO AND CHORUS.—“GRENADIERS, IN WARLIKE ORDER.”

(Gritzenko puts the recruits through their exercises. Two-thirds of the women are dressed like recruits · the rest as vivandières. Natalia and Ekimona sing with the first Sopranos.) *Ob. Cl. Trpts. & Hns.*

Allegretto maestoso, tempo di marcia.

PIANO.

♩ = 126.

f *p* *K. Dr.*

Cello, D. Bass & Bsn.

Sua.....

Picc. Fl. Ob. & Side Dr.

tutta forza.
ff Tutti.

VI. Tpt. Str.

GRITZENKO.
Gre-na-diers, in war-like or-der, Of your praise am I re-
CHORUS. Sopranos. Gra-na-tier di Rus-sia es-per-ti Io can-tar-vò i vo-stri

(Chorus imitating drummers with voice and gestures.)
TENORS.
BASSES.

Cello, D. Bass & Bsn. Str. p

cor-der, And will trum-pet forth the me-rit Of your un-daunted spi-
mer-ti Per l'au-da-cia, per la gra-zia, Niun mai vi sor-pas-sò,

f

f p tr

Meyerbeer's "L'Etoile du Nord."—Novello, Ewer and Co.'s Octavo Edition.

[illegible]

187

p

- - rum. March on! march on! Trrrrrrrrrrrum, on! on! Trrrrrrrrrrrum, on!
- - rum. Va! va! va! va! Trrrrrrrrrrrum, va! va! Trrrrrrrrrrrum, va!

1st TENORS. *dolce e cantabile.*

We'll then put forth the me - rit Of
No per ar dir per fe - de Nes -

2nd TENORS.

p

on! on! Trrrrrrrrrrrum, on! Trrrrrrrrrrrum -
va! va! Trrrrrrrrrrrum, va! Trrrrrrrrrrrum -

BASSES.

p

on! Trrrrrrrrrrrum, on! on! Trrrrrrrrrrrum, on!
va! Trrrrrrrrrrrum, va! va! Trrrrrrrrrrrum, va!

dolce e cantabile.

Cello.
& Hn.

p

Hns. &
D. Bass.

Promb.

[illegible]

Meyerbeer's "L'Etoile du Nord."—Novello, Ewer and Co.'s Octavo Edition.

[illegible]

- - rum, TrTTTTTTTTum.
 - - rum, TrTTTTTTTTum.

TrTTTTTTTTum. Come, march to glo - ry, march a -
 TrTTTTTTTTum. Mar - - - ciam, mar - ciam, mar - - - ciam, mar -

TrTTTTTTTTum. Come, march to glo - ry, march a -
 TrTTTTTTTTum. Mar - - - ciam, mar - ciam, mar - - - ciam, mar -

TrTTTTTTTTum. Come, march to glo - ry, march a -
 TrTTTTTTTTum. Mar - - - ciam, mar - ciam, mar - - - ciam, mar -

March a - way.
su mar - ciam.

March a - way.
su mar - ciam.

(Gritzenko puts the recruits through their exercises.)

March a - way.
su mar - ciam.

March a - way.
su mar - ciam.

Sua
Picc. Fl. Ob. Side Dr.

leggiero.

Tutti.

Sva.

A musical score for the song 'The Rose Tree'. It features two staves, both in treble clef and key of G major (one sharp). The melody is written on the upper staff, and the accompaniment is on the lower staff. The music is in 4/4 time. The lyrics 'The Rose Tree' are written below the melody. The score includes various musical notations such as notes, rests, and bar lines.

[illegible]

con - quer, too, in woo - ing, On the maids of ev' - - ry
 pur le più ru - bel - - ie. Gra - na - tie - - ro Mo - - sca -

f
 Trrrrrrrrum,
 Trrrrrrrrum,

f
 Trrrrrrrrum,
 Trrrrrrrrum,

f
 Trrrrrrrrum,
 Trrrrrrrrum,

f *p*

na - - tion When-e'er you take compas - sion. If this morn - ing they a -
 vi - - ta Suo sen-no fa bril-lar si. Il ri - gor mai sciog - lie il

f *f*
 Trrrrrrrrum, Trrrrum, Trrrrum,
 Trrrrrrrrum, Trrrrum, Trrrrum,

f *f*
 Trrrrrrrrum, Trrrrum, Trrrrum,
 Trrrrrrrrum, Trrrrum, Trrrrum,

f *f*
 Trrrrrrrrum, Trrrrum, Trrrrum,
 Trrrrrrrrum, Trrrrum, Trrrrum,

f *p* *f* *Ans.* *Basn. Tnr. Cello. & D. Bass.*

[illegible]

lose you, And to - mor - row weep to lose you, Their true darling gre - na -
 ghiac - cio, Ed dis - tem - pra neve e ghiaccio Col suo sguardo lu - sin -

March on! march on! march on!
 Va! va! va! Va! va! va!

- - diers, *f* *dim.*
 ghier, *f* *dim.*

on! *f*
 va! *f*

on! *f*
 va! *f*

f *dim.*
ff Tutti. *dim.*
 K. Dr.

- rum, *p*
 rum, *p*

March on! March on!
 Va! va! va!

1st TENORS. *dolce e cantabile.*
 This morn if they a -
 No mai ri - gar non -

2nd TENORS.
 On, on!
 Va! va!
 BASSES.

On! *dolce e cantabile. Cello. & Hn.*
 Va! *dolce e cantabile. Cello. & Hn.*

Hns. & D. Bass. Tromb.

[illegible]

Or

Ped.

*

f Tutti.

P Str. & Wind.

[illegible][illegible]

Allegro giusto.

PIANO.

p

Ped.

*

RECIT. CATHERINE (*dressed as a recruit*).

This work is ve - ry
Ben ar - duo è il me -

NATALIA.

hea - vy. In - deed it is, for a man new - ly en - ter'd. Well then, young sol - dier, wilt have some re -
- stie - ro. Sì, du-ro as-sai per un nuo - vo co - scrit - to. Gio - vin sol - da - to, vuol qual - che rin -

p

CATHERINE.

Thank you, my pret - ty maid - en.
Gra - zie, gen - til fan - ciul - la.

ERIMONA.

But has he
Ov - ver la

- fresh - ment?
- fres - co?

And to drink what wilt thou?
E la se - te che man - ca?

mon - ey ? To a youth that is so hand - some that I will, I will with plea -
 bor - sa ! *Aun* gi - o - va - ne sì bel - lo con pia - ce - re, con pia - ce -

If not, we can but cre - dit him. yes, with plea -
Eb-ben vi fa-rem cre-di-to. con pia - ce -

- sure.
 - re. CATHERINE (*aside*).

- sure. But why, why does this cor-po-ral Thus fix his eyes up-on me? Tra
 - re. *Per-chè quel ca-po-ra-le Si fis-sa in me lo sguar-do?* Tra

Allegro molto moderato. RECIT.

la la la la la la la la la la la, A march that's sa - cred,
 la la la la la la la la la la la, *La mar-cia sa-cra,*

GRITZENKO.

Allegro molto moderato. What air is that you sing? 'Tis not per -
 Qual a - ria can - ti là? Non e per -

'Tis the march of the Czar.
E' la mar-cia del Czar.

- mit - ted. 'Tis not per - mit - ted, I tell you ; I tell you that our
 - mes - sa. Non è per - mes - sa, io di - co, Il no-stro co-lon -

Colonel has commanded that none shall sing or play it. Come thou near me, now observe me well, O
 - nella ho co-man-da-to Che niun la can-ti o suo-ni. T'av-vi-ci-na, O co-scri-tò ben mi os-

f *f*

(Catherine delays coming.)
 con-script, Come thou here. . . Such a man you've met with
 - ser-va, Vie-ni qua. . . Non son uo-mo da sprezz-

Allegro moderato. p

ne-ver, I am hand-some, I am cle-ver, Full of
 - za-re, bel-lo e le-sto ad o-gni af-fa-re, Pien di

f *p* *f*

life, and full of vi-gour, Strong and nervous is my fi-gure. Sparkling eyes and fair complexion, Why, my
 vi-ta e di sa-lu-te, Con te membra ner-bo-ru-te oc-chi ar-den-ti pe-lo lion-do uom di

p *f* *p* *f*

look in-spires af-fec-tion. Not a wo-man can op-
 gar-bo gras-so e ton-do. . . Non v'e don-na che re-

f *dim.*

- pose me, When she sees me, when she knows me, not a wo-man can op -
 - si - sta, A' miei sguar-di a mia vi - sta, non v'e don - na che re -

- pose me, when she sees me, when she knows me, not a wo-man can op - pose me, when she sees me, when she
 - si - sta, A' miei sguar-di a mia vi - sta, non v'e don - na che re - sis - ta a' miei sguar-di a mia

un poco cres.

tr RECIT. CATHERINE. GRITZENKO.

knows me. I can-not say no. I am a - gree - a - ble, in spite of that a-dormment be-ing
 vi - sta, Non di - co di no. Son pia - ce - vo - le mal gra-do il man-ca-men-to del-la

want - ing, Which, by Sa - kin - ka, I was forced to a - ban - don, ah!
 bar - ba, Che, Per Sa - kin - ka, Fui co - stret - to a ta - glia - re, ah!

p

Allegro molto vivace.

Loi - ter I dar'd not; Straight I re - mov'd thee; Cut thee, and spar'd not,
 Con man spe - di - ta; Ta - glio mi in fret - ta; La pro - i - bi - ta

Allegro molto vivace.

p

Beard, though I lov'd thee. No patch-es leav-ing, Not mak-ing gash-es,
Bar - ba di - let - ta. Con gran ta - len - to All' o - pra stet - ti,

Not mak-ing gash-es, I did my shav-ing.
All' o - pra stet - ti Ho ra - so il men - to.

Ah! I've but mus-tach-es.
Ah! Ma due baf - fet - ti.

RECIT. CATHERINE.
 Why, cor-po-ral, I ask, art thou up-on my
Che a-ve-te Ca-po-ral, per-chè te-ne-te in

GRITZENKO.
 face in-tent-ly gaz-ing? Be-cause thou to my me-mo-ry re-call-est the ap-
me sì fis-si gli oc-chi? Per-chè tu mi ri-chia-mi al-la me-mo-ria U-na

pear-ance of a young and pret-ty sing-er, Whom I saw once in Fin-land, not
gio - vin vez - zo - sa can - ti - nie - ra, Che già vi - di in Fin - lan - da, Non

CATHERINE. GRITZENKO.
far from Vi-borg. That sing-er was my sis-ter. I now re-cog-nize the
lun - gi da Wy-borg. Es - sa e - ra mia so - rel - la. La cau - sa o - ra com -

rea-son of such a close re-semblance. With the fore-sight of wis-dom she said, my fate pre-
- pren - do Di tan - ta so - mi - gli - an - za. Pro - fe - tes - sa sa - pien - te Fu lei - che mi pre -

Allegretto molto moderato. a tempo.
- dict - ing, That I one day should be a cor - po - ral of the im - pe - ri - al
- dis - se, Ch'un di sa - rei mon - ta - to a Ca - po - ra - le Del - la guar - dia im - pe -
f mf p tr

RECIT. CATHERINE.
guard; nor has she fail'd me. Six co-pecks, then, a-day you are re-
rial; non men di que - sto. E gua - da - gna - te al gior - no sei co -

GRITZENKO. *Allegretto moderato.*

- ceiv - ing? And far more, ten, twen - ty ev' - ry ev' - ning, then
 - pe - chi? As - sai più, die - ci ven - ti o - gni se - ra, fin

Allegretto moderato.

f

RECIT. CATHERINE.

GRITZENKO.

thir - ty, and for - ty. By what good for - tune, tell me? If thou wish - est to know, Then I will
 tren - ta, qua - ran - ta. Per qual for - tu - na, a - mi - co? Se lo bra - mi sa - per, or te lo

p

No. 32.

SOLO AND RECIT.—“ONE DAY I WAS LAMENTING.”

Allegretto molto moderato.

tell thee.
 di - co.

Allegretto molto mod.

PIANO. *p e molto dolce.*

Parlante.

One day I was la - ment - ing The sin - gu - lar com - mandment Which from the Czar has
 Un gior - no io mi la - gna - va Dell' or - din sin - go - la - re Del Czar, che di - ta -

reach'd us, That beard shall be cut off. An of - fi - cer that heard me Approach'd me and ad -
 - gli - are La bar - ba co - man - do. Un' uf - fi - cial m' in - te - se E dis - se e - gli de

- dress'd me; And my hand then gent - ly press - ing, He a pa - per to me gave. *poco rall.*
 no - stri, Poi per la man mi pre - se È un fo - gliò mi dà - nò. The Il

CATHERINE. *Allegro scherzoso.*
 And why?
 Per - chè!

pa - per I here have with me, but I have not read it. And why?
 fo - gliò ho ri - ce - vu - to, Ma non lo les - si. Per - chè?

Allegro scherzoso.

(laughing aside.)
 Since he can't read a
 Per - chè leg - ger non

(laughing.)
 Since I can't read a word, since I can't read a word, since I can't read a
 Per - chè leg - ger non so, per - chè leg - ger non so, per - chè leg - ger non

molto leggiero.

Tempo 1mo. (to Gritzenko).
 word, since he can't read a word. Now tell me, what didst thou do with it?
 sa, per - chè leg - ger non sa. E giu - sto, e che ne fe - sti?

word, since I can't read a word. This pa - per had with -
 so, per - chè leg - ger non so. Quel fo - gliò con - te -

Tempo 1mo.
p

- in it twen - ty copecks, And here they all are; I have them safe. But on the fol-low-ing
 - ne - a Ven - ti co - pe - chi e que - sti son qui, ser bar li vò. Ma l'in - do - ma - ni
 Sva.....

ev'ning, Came the self - - same of - fi - cer, Pass-ing close be - side me, And speaking to me
 se - ra L'uf - fi - cia - - le i - stes - so, Pas-san-do a-me d'ap - pres - so Co - sì mi fa - ve -
 Sva.....

(Imitating the imperious voice of the officer.) (Imitating his own reply in a low voice.) (mysteriously.)
 thus :- "Hast thou o - bey'd the or - der?" "I faith - ful - ly have done so." And then twen - ty o - ther
 - - lo. Hai l'or - din tu com - piu - to. Per quan - to io l'ho po - tu - to. E ven - ti al - tri co -
 p

cres. poco a poco.
 co - pecks he slipp'd in - to my hand; He yes - ter - day brought for - ty; In short, I have so
 - - pe - chi In man mi sdruc - cio - lò, E je - ri an - cor qua - ran - ta, E al - fin la som - ma e

Allegro scherzoso.
 ma - ny, that, help me, saints and an - gels, I know not what to do. . . . Ah!
 tan - ta, Che per san Ni - co - la - o Che far - ne or più non so. . . . Ah!
Allegro scherzoso.
 fp leggiero.

cheer - y sound of tin, tin, tin, I love the chink of mon - ey, Come,
 quan - to è dol - ce il tin, tin, tin, il suon de dei quat - tri - ni. Ve -

e staccato.

look at what I have to shew, O sweet - er far than hon - ey,
 - ni - te qua guar - da - te pur, Oh quan - te son ca - ri - ni,

(takes out his purse, and jingles his money.)

tin, tin, tin, tin, tin, tin, tin, tin, The
 tin, tin, tin, tin, tin, tin, tin, tin, Il
 8va..... 8va.....

p

world is dull . . and slow, tin, tin, tin, tin, tin, tin, tin, tin, A -
 mon - do è va - go è ton - do, sì, tin, tin, tin, tin, tin, tin, tin, tin, E -

leggero. *cres.* *p*

- way with all . . re - pin - - ing, tin, tin, tin, tin, tin, tin, tin, tin, So
 ca - ra è la . . pa - ro - - la tin, tin, tin, tin, tin, tin, tin, tin, E

legato e dolce. *molto cres.*

long as in my purse these danc - ing coins are bright - ly shin - ing; So
 tut - ti quan - ti in - sie - me van a far la ca - pri - o - - la; E

dolce e cantabile. *molto crea.*

long as in my purse these danc - ing coins are bright - ly shin - - ing;
 tut - ti, tut - ti, tut - ti van a far la ca - pri - o - - - la;

dim. *ben*

Tin, tin, tin, tin, These coins are bright - ly shin - - - ing.
 Tin, tin, tin, tin, A far la ca - pri - o - - - la.
 Spa... Spa...

marcato. *cres.* *f*

RECIT. CATHERINE (*confidentially*). GRITZENKO. CATHERINE.

But you have kept the pa - per. I have done so. You are mis - tak - en, it on - ly takes up
 Ma voi ser - ba - te il fo - glio. Sen - za dub - bio. A - ve - te tor - to es - so oc - cu - pa del

GRITZENKO. CATHERINE (*taking the sheet from his hand*). RECIT. CATHERINE (*reading aside*).

room. I see. I then will read it for you. What is this I look on!
 po - sto. E - ver. Io dun - que leg - ge - ro per voi. Ma che co - sa or - ve - do!

f *p* *p*

(thoughtfully.)

"For each soldier, If thou canst advance our proposal, Thou shalt have ten copecks." What pro-po-sal!
 "Per ciascuno soldato, Che potrai trarre Nel nostro progetti, Dieci copecchi avrai." Qual pro-get-to!

pp *p*

GRITZENKO (looking off the stage.) (To Catherine.)

At-ten-tion, we soon shall have the colonel; Pre-sent arms as he
 In guar-dia, E il no-stro co-lon-nel-lo; Pre-sen-ta to-sto

f *f* *f*

Allegro marziale. (Enter Yermoloff followed by an officer.)

pass-es.
 l'ar-me.

Allegro marziale.

ff pesante.

3 3 3

(In a low voice also.)

Yes, my
 Sì co-lon-

YERMOLOFF (in a low voice to Gritzenko).

Tell me, cor-po-ral, are all things go-ing well?
 Ca-po-ra-le, va dun-que tut-to be-ne?

YERMOLOFF.

colon-el. Give no-tice to the cap-tain that this ve-ry day our chief com-man-der will be here to re-
 nel-lo. Pre-vie-ni il ca-pi-ta-no che fra po-co il Ge-ne-ra-le in ca-po pas-se-rà lu re-

1ST OFFICER.

view us where we are station'd. But say, what news is lat-est? A command of the Czar, to us di-
 vi-sta in que-sto lo-co. Ebb-ben quai nuo-ve re-che? Un e-di-to del Czar a noi di-

YERMOLOFF.

2ND OFFICER.

rect-ed. Well, what says this com-mand?
 ret-to. E che di-ce l'e-dit-to?

YERMOLOFF.

That of-fi-cers must yield, like all the sol-diers, to the torture of the
 Som-met-te l'uf-fi-ciale come il sol-da-to Al-la pe-na del

1ST OFFICER (with indignation).

That can-not be so!
 Es-ser non puo-te!

2ND OFFICER.

YERMOLOFF (looking at him cunningly).

knout. That can-not be so! But if it were so, What would you do then?
 knout. Es-ser non puo-te! Ma se pur fos-se, che fa-re-ste voi?

CHORUS. *Presto.* YERMOLOFF.

What should we do?
Che fa - re - mo?

PIANO. *Presto.*
Cello, D. Bass & Bsn. *ff e pesante.*

ISMAILLOFF. TENORS. *ff*

He asks what we should do! . . . Too
Lo di - ca o - gnum di noi. . . D'ob -

BASSES. *ff*

Too
D'ob -

Allegro moderato. ♩ = 138.
ff e pesante. Str. & Wind.

much of shame, too much of scorn, Have we, as sol - diers, borne. Too
- bro - brio as - sai co - per - ti siam, As - sai sof - - fer - to ab - biam Sol -

much of shame, too much of scorn, Have we, as sol - diers, borne. Too
- bro - brio as - sai co - per - ti siam, As - sai sof - - fer - to ab - biam Sol -

long the Czar our hearts hath broke, Be - neath his cru - el i - ron
to un cru - del in - giu - sto im - per Ne op - pres - se as - sai lo Czar, ne op -

long the Czar our hearts hath broke, Be - neath his cru - el i - ron
to un cru - del in - giu - sto im - per Ne op - pres - se as - sai lo Czar, ne op -

ff pesante.

yoke, his i - ron yoke. Too long the scaf - fold has been dress'd For
pres - se as - sai lo Czar. *ff* Sul no - stro crin l'ac - ciar pe - so Ne

yoke, his i - ron yoke. Too long the scaf - fold has been dress'd For
pres - se as - sai lo Czar. *ff* Sul no - stro crin l'ac - ciar pe - so Ne

those who serv'd the des - pot best, who serv'd the des - pot best.
pria da noi si mor - mo - rò, da noi si mor - mo - rò.

those who serv'd the des - pot best, who serv'd the des - pot best.
pria da noi si mor - mo - rò, da noi si mor - mo - rò.

p Tnr. & Cello.

(with stifled voice.)

Now the il knout is qui ver - ing
Ma il knout do - vrem or su -

Now the il knout is qui ver - ing
Ma il knout do - vrem or su -

Bssn.

D. Bass.

p

nigh.
bir.

Enough! . . . re-sist, or die!
Giammai! . . . me-glio è mo - rir!

E-nough! . . . re-sist, or
Giammai . . . me-glio, è mo -

Cornet.

p

Hns.

un poco cres. Tromb. sustain.

1st TENOR.

molto cres.

E-nough! . . . re-sist, or die! re-sist, . . . or die! . . . re-sist, . . . or die! . . .
Giam-mai! . . . meglio è mo - rir! me-glio è . . . mo - rir! . . . me-glio è . . . mo - rir! . . .

2nd TENOR.

E-nough! . . . re-sist, or die! E-nough! e-nough! re-sist, or
Giam-mai! . . . meglio è mo - rir! me-glio è . . . mo - rir! me-glio è . . . mo -

die!
rir!

E-nough! e-nough! re-sist, or
me-glio è mo - rir! me-glio è mo -

molto cres

f

e-nough! re-sist, re-sist, or die! re-sist, or die!
Giam-mai, Giam-mai, me-glio è mo - rir! me-glio è mo - rir!

die! e-nough, enough, re-sist, or die! e-nough, e-nough, re-sist, or die!
rir! me-glio è mo - rir! me-glio è mo - rir! me-glio è mo - rir! me-glio è mo - rir!

die! e-nough, e-nough, re-sist, or die! e-nough, e-nough, re-sist, or die!
rir! me-glio è mo - rir! me-glio è mo - rir! me-glio è mo - rir! me-glio è mo - rir!

f Tutti.

ff tutta forza.

Roll of drums on the stage.

Ped.

(The troops arrive.)

pp dolce e staccato.

Set free our ban - ner
Di trom - ba il suon u -

pp

Set free our ban - ner
Di trom - ba il suon u -

(Side Dr. in the Orchestra.)

p

p Tutti dolce e staccato.

K. Dr.

to the air, Ye trum - pets, blow, and bid us dare! Our
- - dir fac - ciam Il drap - po al - ziam : : e le - na pren - da il cor Il

to the air, Ye trum - pets, trum - pets, blow, and bid us dare! Our
- - dir fac - ciam Il drap - po al - ziam e le - na pren - da il cor Il

hearts are stern as our ar - ray, Ad - vance! To vic - to - ry, to
lie - to suon che chia - ma a pu - gnar O - gnor del mi - li - tar fa

hearts are stern as our ar - ray, Ad - vance! To vic - to -
lie - to suon che chia - ma a pu - gnar O - gnor fa l'al - to -

tr

vic - to - ry a - way. Set free, set free our ban - ner to the air.
 l'al - ma sva - vil - lar. Di trom - ba il suon u - dir, u - dir fac - ciam.

- ry a - way. Set free, set free our ban - ner to the air.
 sva - vil - lar. Di trom - ba il suon u - dir, u - dir fac - ciam.

Ye trum - pets, blow, ye trum - pets, bid us dare. No more of wrong re - solv'd to
 Il drappo al - ziam, e le - na pren - da il cor. Vo - liam a - mi - ci a tri - on -

Ye trum - pets, blow, ye trum - pets, bid us dare. No more of wrong we
 Il drappo al - ziam, e le - na pren - da il cor. Vo - liam a tri - on -

Wind & Str.

bear, Ad - vance, ad - vance, ad - vance, ad - vance! Set ..
 - far, An - diam, mar - ciam, mar - ciam, mar - ciam. Di ..

bear, Ad - vance, ad - vance, ad - vance, ad - vance! Set ..
 - far, An - diam, mar - ciam, mar - ciam, mar - ciam. Di ..

Tutti. *dim.*
Cello. & D. Bass.

dolce e staccato.
 free our ban - ner to the air, ye trum - pets, blow, and
 trom - ba il . suon u - dir fac - ciam, Il drappo al - ziam . . . e le - na

free our ban - ner to the air, ye trum - pets, blow, and
 trom - ba il . suon u - dir fac - ciam, Il drap - po al - ziam, Il

p Str. *Wind sustain.*

bid . . us . . dare, No more of . . wrong re - solv'd to bear.
 pren - da il . . cor E le - na . . pren - da, pren - da il cor.

bid us dare, No more of wrong re - solv'd to bear.
 drap - po al - ziam, E le - na pren - da, pren - da il cor.

Ad - vance, ad - vance! To vic - to - ry a -
 An - diam, an - diam, An - diam a tri - on -

Ad - vance, ad - vance! To vic - to - ry a -
 An - diam, an - diam, An - diam a tri - on -

Tutti. *Tromb. sustain.*

- way! Ad - vance, ad - vance! To vic - to - ry a - way! Ad - vance, ad -
 - far! An - diam, ah si, an - diam a tri - on - far, An - diam, an -

- way! Ad - vance, ad - vance! To vic - to - ry a - way! Ad - vance, ad -
 - far! An - diam, ah si, an - diam a tri - on - far, An - diam, an -

Sua.

- vance! To vic - to - ry a - way. Come a - way! come a -
 diam, an - diam a tri - on - far. Si mar - ciam, si mar -

- vance! To vic - to - ry a - way. Come a - way! come a -
 diam, an - diam a tri - on - far. Si mar - ciam, si mar -

Sua.

Wind. *Tutti.*

3 3 3 3

- way, come to vic - to - ry a - way, . . . away!
 - ciam, si mar-ciam a tri - on - far, . . . andiam!

- way, come to vic - to - ry a - way, . . . away!
 - ciam, si mar-ciam a tri - on - far, . . . andiam.

Side Dr.

Ped.

f

6

(The troops defile before the general, and march away.)

dim.

mf

Wind.

Str.

p

tr

sempre dim.

p

Fl. Ob. & Cl.

pp Tpts. & Hns.

ppp Str. pizz.

Side Dr.

6

Side Dr.

6

12

12

RECIT. - "DEPART QUICKLY."

Andante mosso. CATHERINE (arriving with two other recruits).

GRITZENKO (to the soldiers who are carrying the tent).

What's the mat-ter, will you
Che co-sa è, Ca-po-

Andante mosso. De-part quick-ly, and lin-ger not.
An-diam, pres-to, sbri-ga-te-vi.

PIANO.

tell me?
- ra-le.

Our talk was of a tent which the ge-ne-ral's com-mand bids us be pre-
Si trat-ta d'u-na ten-da che il no-stro Ge-ne-ral vuol in-nal-

f

- par-ing for a pair of handsome of-fi-cers, whom he looks for. My or-ders are, three sen-ti-nels to
- za-re Per due be-gliuf-fi-cia-li che qui a-spet-ta. Ho l'or-di-ne di por tre sen-ti-

f

CATHERINE (with curiosity). *Andantino quasi Allegretto.*

Three!
Tre!

sta-tion A-round the tent, to guard it. Be si-lent!
- nel-le In-tor-no a que-sta ten-da. Si-len-zio!

Andantino quasi Allegretto.

p

*(reflecting deeply.)**(to one soldier.)**(to another soldier.)*

To stand be - fore the tent, thou,
In fron - te del - la ten - da, tu,

on the left-hand, thou,
a man - ca, tu,

*(to Catherine.)**(with importance.)*

on the right hand, thou,
à des - tra, tu,

such in war is the
quest' è l'or - din di

CATHERINE *(laughing to the other soldiers.)**Allegro moderato.*

What a boo - by!
Ah! che scioc - co!

a mezza voce.
(with importance.)

or - der.
guer - ra.

Be si - - lent.
Si - - len - - zio.

Ne - ver
Non par -

martellato.

speaking, ne - ver think - ing, Ne - ver stop - ping, ne - ver shrink - ing, ne - ver
la - re, non pen - sa - re, Ub - bi - di - re, ben mar - cia - re, non par -

speaking, ne-ver think-ing, ne-ver stopping, ne-ver shrinking, All his mind to du-ty giv-ing, So a
 la-re, e non pensare, ub-bi-di-re, e ben marciare, Sempre pron-to a fie-ra tres-ca Quest' è

cres. *p* *mf*

soldier should be liv-ing, so a sol-dier should be liv-ing. March! (Gritzenko and the others turn
 vi-ta sol-da-te-sca, quest' è vi-ta sol-da-te-sca. Marche! and march off, talking together.
 Catherine walks up and down be-
 tween the sentry-box and the tent.)

f

Allegro con spirito.

ff

PETER (to Scheremetieff.) SCHEREMETIEFF.

For you, as for all, Although here I am nothing but a captain. Besure we will obey you.
 Per voi, come per tut-ti Qui altri-men-ti non son che il ca-pi-ta-no. Ob-be-di-to sa-re-te.

PETER (largamente.) SCHEREMETIEFF.

I hear them say that in this ve-ry regiment reigns a spi-rit of re-bellion. Whatsay you? Falsely re-
 Hou-di-to dir che in que-sto reg-gi-men-to Regna un spirto di ri-vol-ta, E ve-ro? Fal-si rap-

p

PETER (*accelerando*).

- port - ed. Not - with - stand - ing, I think I can pre - vent it. There march - es from To -
 - por - ti. Non o - stan - te ho pen - sa - to a far di - fe - sa. A - spet - to da To -

f *p* *f*

SCHEREMETIEFF.

- bolsk a re - gi - ment of gren - a - diers, who are Tar - tars, Is it come? No, Sir, — I mean Captain.
 - bolsk un reg - gi - men - to di Gra - na - tie - ri. E giun - to? No, Si - re, — Ca - pi - ta - no.

fp *f*

PETER.

I but wait for the ar - ri - val of these Tar - tars, Who are faith - ful and
 Di u - na trup - pa di Tar - ta - ri fe - de - li At - ten - de - va l'ar -

SCHEREMETIEFF. PETER (*turning to the two adjutants*).

loy - al. Have you not heard of them? Not one, my cap - tain. Then make haste to the horse - men,
 ri - vo, Ne u - di - ste nuo - ve? Ni u - na, ca - pi - ta - no. Pres - to dunque a ca - val - lo,

f *f*

(with a sign to the adjutants to retire.)

To mor - row both the squadrons must here at - tend me. I com - mand it!
 Do - ma - ni le due squa - dre Es - ser qui den - no, il vo - glio!

Allegro giocoso. p

(to Danilovitz.)

But now good night to ev' - ry care, to ev' - ry busi - ness. We go to
 Or buo - na se - ra al - le cu - re, a-gli af - fa - ri. An-diam a

leggiere e staccato.

DANILOWITZ.

We go to sup - per, go to sup - - - per.
 An - diam, a ce - na, an-diam a ce - - - na. (to Scheremetieff.)

sup - per, go to sup - per, go to sup - - - per. In com - ing
 ce - na, an-diam a ce - na, an-diam a ce - - - na. Nel giun - ger

RECIT.

here I ob-serv'd two pret - ty maidens, who had barrels on their shoulders, And their look was that of the most love-ly
 qui ho ve - du - to due fan - ciul - le Col bar - il sul - le spal - le, Et l'a - spet - to di due bel - le guer -

SCHEREMETIEFF.

Their trade is that of sel - ling li - quors to the ar - my.
 Son ven - di - tri - ci di li - quo - ri al cam - po.

sol - diers.
 - rie - re.

Then bring them here, that we may taste their liquor.
 Fal - le ve - nir, ci me - sce - ran da be - re.

Allegro moderato. PETER.

Well, then, up-on this pur-ple field, Where to fall is not
Eb-ben a questa im-ban-di-gion, Dal-la se-te in-vi-

Allegro moderato.
 f Str. & Wood.

PIANO.

DANILOWITZ. PETER (taking up a bottle).

shame-ful, I bid my ri-val to the com-bat. I ac-cept the chal-lenge. Come a-
 ta-ti, La taz-za in man-ti sfido a be-re. Ed io non ri-cu-so. Dun-que an-

DANILOWITZ (taking up a bottle).

Pre-sent! present and fire.
 Be-viam! da impe-ra-tor.

long, and make ready thine arms. Ne-ver hope I shall
 diam, Cominciam a pu-gnar. Meglio an-cor, da sol-

f p

Allegro vivace.

tire. to.

Allegro vivace. 176.
 Vl. 3 3

leggiere.
 Str.

Uns

f In re - vel jol - ly, Let me - lan - cho - ly
Vi - va la fe - sta, Et la fol - li - a,

f In re - vel jol - ly, Let me - lan - cho - ly
Vi - va la fe - sta, Et la fol - li - a,

Cl.
f *p* *Hns.*
Tutti. *f* *p*

a piacere.
By care - less fol - ly, by fol - ly Be swept a - way.
Per te s'ob - bli - a, s'ob - bli - a S'i o - gni do - lor.

a piacere.
By care - less fol - ly, by fol - ly Be swept a -
Per te s'ob - bli - a, s'ob - bli - a S'i o - gni do -

f *p* *Str.* *col. canto.*

a tempo.
f In re - vel jol - ly, Let me - lan - cho - ly By care - less
Vi - va la fe - sta, Et la fol - li - a, Per te s'ob -

- way, In re - vel jol - ly, Let me - lan - cho - ly By care - less
lor, Vi - va la fe - sta, Et la fol - li - a, Per te s'ob -

a tempo.
Cl. *f* *Tutti.* *p* *Hns.* *f* *p*

a piacere.
dolce. *a tempo.*
fol - ly, by fol - ly Be swept a - way. Come, love - ly creature, Sent us by
bli - a, s'ob - bli - a S'i o - gni do - lor. Vie - ni o mia bel - la, In-can - ta -

fol - ly Be swept a - way. Come, love - ly creature, Sent us by
bli - a, S'i o - gni do - lor. Vie - ni o mia bel - la, In-can - ta -

Str. *p* *col. canto.* *a tempo.* *f* *Tutti.* *p* *Str.*

nature, Come love-ly crea-ture, Sent us by nature, Sent us by na-ture. . . To make us
tri-ce, O mi-a bel-la In-can-ta-tri-ce, a te din-nan-zi. . . io son fe-

nature, Come love-ly crea-ture, Sent us by nature, Sent us by na-ture. . . To make us
tri-ce, O mi-a bel-la In-can-ta-tri-ce, a te din-nan-zi. . . io son fe-

Cl. *f* *p* *f* *p* *Ob.*

gay. Sent us by na-ture to make us gay, to make us gay, to make us
li-ce, son fe-li-ce, fe-li-ce an-cor, fe-li-ce an-cor, fe-li-ce an-

gay. Sent us by na-ture to make us gay, to make us gay, to make us
li-ce, son fe-li-ce, fe-li-ce an-cor, fe-li-ce an-cor, fe-li-ce an-

mes. *Str.* *Wind.*

or

Ah, come,
Ah, rien,

gay. Ah, come, *accel.* *a tempo.*
cor. Ah, rien, *f* In re-vel
Vi-ra la

gay. In re-vel
cor. Vi-ra la

a tempo. *Cl.* *f* *p* *Hns.*
Tutti

col. canto.

jol - ly, Let me lan - cho - ly By care - less
 fe - sta, Et la fol - li - a, Per te s'ob -

jol - ly, Let me lan - cho - ly By care - less
 fe - sta, Et la fol - li - a, Per te s'ob -

f *p* *fp*

fol - - - ly, Be swept a - way. Come! Come!
 bli - - - a, Si o - gni do - lor. Si, Si

fol - - - ly, Be swept a - way. Love-ly crea - ture, Sent us by na - ture,
 bli - - - a, Si o - gni do - lor. O mia bel - la In-can - ta - tri - ce,

p *Str.* *Cl.* *3* *3* *3* *Str. & Wind.* *cres.* *3* *3* *3*

Sent us by na - ture, yes, sent us by na - ture To make us gay.
 te - co fe - li - ce, si te - co fe - li - ce, Io son an - cor.

by na - ture, sent us To make us gay, to make us gay.
 te - co fe - li - ce, te - co fe - li - ce son an - cor.

molto cres. *f* *Tutti*

Andantino grazioso.

Andantino grazioso. ♩ = 72.

Fl. & Ob.

p *fp* *Ins.* *p dolce.* *Cl.*

Cello, & D. Bass pizz. *Basn.*

CATHERINE (at her post, outside the tent listening).
leggiere.

What mer-ry, mer-ry feast are they with - in there keep - ing? Let me
Ma co-sa ve-do mai là sol-to quel-la ten-da? *Fl.* *Son qui*

Fl.
Str. p

see, none but I will suffer by my peep - ing, Tho' a soldier, tho' a soldier by his ar-ti-cles no business has to
so-la vediam. Mi ten-ta l'occa-sio-ne. Io so be-ne, io so be-ne ch'un sol-da-to in-fa-zio-ne po-

Bssn.
sempre dolce.
Bssn. *Str.*

pry, Du-ty-keep-ing sen-ti-nel has nei-ther ear nor eye. 'Tis out of rule,
- sta-to, D'es-ser cu-ri-o-so Non ha la li-ber-tà Vie-ta-to gli è

Fl.
cres.

shame-less, and most un-com-mon, But when for sen-ti-nel you have a
Ma per dir ve-ro, quan-do il sol-da-to fos-se u-na

Str. *f p* *Cl. tr.* *vi.*

L'istesso Tempo.

wo-man, She will peep if she die, she will peep if she die! *Fl. Ob.*
don-na, Più la leg-ge non va-le per-mes-so sa-ra.

f p *Cl. tr.* *p Str. pizz.* *cres.*

(Peeping through an opening in the tent.)

VI. & Fl.
sf dolce.
Cello.
Ob.
see! cial. *O Heav'n! O ciel!* *Dan-il - o - witz, Dan-il - o - witz,* *the pas-try-man of old! the o - ther one!*
Poe' an-zi il pas-tic - cier E pres-so lui

Cl. *Str.* *p Wind.* *ff* *pp*
Bssn. *Cello. & D. Bass.* *pp*

Great Heav'n! my eye-sight must de-ceive me! *'Tis Pe-ter! Ah! now my Captain will be -*
Gran Dio! Io mi so-sten-go ap-pe-na *E Pie-tro di ca-pi-tan con l'u-ni -*

lieve me! So high! so quick-ly ris-en! an e-pau-let of gold, As I fore -
for-me! Si pron-to in-al - za-men-to U - no spal-li - no d'or Ah! lo diss'

Maestoso. *ff Tutti.*
or *told to!*
f *As I fore-told! si lo diss' io!*
Wind. f *f Tutti.*

(with emotion.) *pp*

Yet a - gain, am I not dream - ing what I be - hold? . . what I be - -
 Pur an - cor non o - so cre - der - lo, non o - so cre - - der - lo an - -

Str. p

Allegro vivace. tr.

hold?
 cor.

DANILOWITZ.

In re - vel jol - ly, Let me - lan - cho - ly
 Vi - va la fe - sta, E la fol - li - a,

PETER.

In re - vel jol - ly, Let me - lan - cho - ly
 Vi - va la fe - sta, E la fol - li - a,

Allegro vivace. ♩ = 176. Ca.

f *p* *f* *p*

Tutti. Hns.

tr. *senza rigore.* *a tempo.*

Non o - so what I be - hold?
 cre - der an - cor.

By care - less fol - ly Be swept a - way.
 Per te s'ob - bli - a o - gni do - lor.

By care - less fol - ly Be swept a - way. Once a - gain fill,
 Per te s'ob - bli - a o - gni do - lor. Beviam an - cor,

f *p* *3* *a tempo.* *3* *3*

senza rigore. p *f* *Tutti.* *Str.*

No, 'tis not dream - ing, Too well I know that thirs-ty way of
 Ah! non v'è dub - bio be - ve si ben De - v'es - ser lui da

once a-gain fill!
 be - v'iam an - cor,

once a-gain fill!
 be - v'iam an - cor.

his! Ah! what a shame to drink like this! Ah! what a shame to drink like
 ver. Ma pur sta mal quel tan - to ber. Ah! si sta mal quel tan - to

- gain.
 - v'iam.

Cl. dolce.
poco rall. p
Fl. p
Cello.

this!
 ber.

PETER (to Danilowitz).

Art beaten e - ven now, That thou drink - est no long - er, Stopping short like a priest, or a
 Non o - si più ver - sar e' di già d'es-ser vin - to, d'es-ser vin - to sen - ti il ti -

f
p leggiero.

DANILOWITZ.

Not quite, not quite, but the bot - tle is dry.
 Mai più, mai più, La bot - ti - già spa - ri.

boy?
 - mor!

And what is one? An - other! An - other! An -
 Un al - tra al - lor! un al - tra! un al - tra! un

cres.

molto cres.

Wind sustain.

f

Have a care, no - ble cap - tain, the wine is head - y.
 Ah! per voi Io pa - ven - to, Pel vo - stro ca - po.

PETER (angrily).

- o - ther!
 al - tra!

Is my brain, . . then, not
 Ah tu tre - mi pel mio

p Str.

Allegro con spirito.

stea - dy, Thou shalt find out which is stronger, The bot - tle's head or thine. If
 ca - po. Eb - ben s'è così, al tuo ca - po, Io vo questo fiasco vuo - tar. Se

Allegro con spirito. ♩ = 104.

pp Bsn. Cello. & D. Bass.

I must wait much long - er Be - fore, . . . be fore, be . fore I
 tu non m'ob - be - di - scilo, sai per Bac . . . co, no, no, no,

cres.

cres.

CATHERINE (*aside*).

get my wine, Be - fore I get my wine. That an - ger is al - so
no, no, no, Non so - glio per - do - nar. Sde - gna - to E lui dav -

un poco rall.
his! Ah! what a shame to drink like this! Ah! what a shame to drink like
- ver! Ah! non sta ben quel tan - to ber. Ah! non sta ben quel tan - to

Cl. dolce.
p *p Str.*

Cello. & Bsn.

Allegretto ben moderato. PETER (*filling a large glass*).
this! Round the gob - let's rim, In the nec - tar cream - ing,
ber. Ve di al pardelru - bi - no Il li - quor porpo - ri - no

> Allegretto ben moderato. ♩ = 72.
p Str.

molto cres. *f*
Ro - ses, ro - ses, ro - ses melt - ed swim. Come
Ri - der, Ri - der, Ri - der entro il cris - tal. A -

drink with me, thou dar - ling she, . . Come drink, come drink with me, thou dar - ling
- mi - co, an - diam, be - viam, be - viam, . be - viam, al mio te - sor, al mio bel

p *Fl. & Bsn. sustain.* *Str. pizz. poco marcato.*

tr *p* *poco ritardando.*

she, my Ca - the - ri - na! My Ca - the - ri - na, drink with
 cor, a Cat - te - ri - na, a Cat - te - ri - na al mio bel

tr *p* *Str. arco.* *colla voce.*

a tempo.

me, . . Come . . drink The all - a - larm - ing, heart - dis - arm - ing, ev - er - warm - ing, only charming, All - a -
 cor, . . ah! . . beviam. Al - la vez - zo - sa, la pia - ce - vol, l'incante - vol, la di - vi - nu, la vez -

Or,

ri *ri*

ad lib.

- - larm - ing, heart - dis - arm - ing, e - ver - warming, on - ly charming Ca - the - ri
 - zo - sa, la pia - ce - vol, l'incan - te - vol, la di - vi - na Cat - te - ri

fp

Andantino. CATHERINE. *dolce.* *leggero.*

Ah! 'tis no shame to drink like this, Ah! 'tis no shame to drink . . like
 Ah! me - no mal di ber co - st, Ah! me - no mal di ber . . co -

na.
na. *Andantino.* *Fl. & Cl.* *vi. dolce.* *p Str.* *Bssn.*

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Allegretto grazioso ben moderato.

Free-ly I for-give him.
Di cuor io per-do-no.

DANILOWITZ.

In the hour of re-vel
Ah qual gio-ja qual eb.

PETER.

Allegretto grazioso ben moderato. ♩ = 72.

In the hour of re-vel-jol-ly
Qual eb-brez-za! qual pia-ce-re,

p Str. staccato.

Hns. sustain.

And must be - lieve him, . . . And must be -
L'a - mor mel com - man - da, . . . Sì può, io son -

jol - ly,
brez - za!

Ev' - ry thought of me - lan - cho - ly By
Qual eb - brez - za qual fol - li - a! Per

Ev' - ry thought of me - lan - cho - ly
Qual eb - brez - za qual fol - li - a!

Cello.

lieve him, How e - ver, how e - ver,
duo na, ber a - ll a - mor, a - ll a -

the spell of care-less fol - ly, Now, now be swept a -
te La mia men-te ob-bli - a o gni scor - so do -

By the spell of care-less fol - ly, Now be swept a -
Per te la mia men-te ob-bli - a o gni scor - so do -

Wind sustain.

gay, mor. Who, e'en when drink - ing, Of .
Per la tua bel - la se eb -

way, lor. Come love ly crea - ture, Sent
Vie ni o mia bel - la, in - can - ta - tri - ce, Per te fe -

way, lor. Come love - ly creature, come love - ly creature, Sent us by na - ture, sent us by
Vie - ni, o mia bel - la, vie - ni, o mia bel - la in - can - ta - tri - ce, Per te fe -

one is think - ing, of one is
bro - tu va - i ah, pos - sa tu

us by na ture,
ni, o mia bel la,

na - ture, sent us by na - ture To make us gay, In . the hour . of re - vel
li - ce, per te fe - li - ce Io son an - cor, Ah . qual mai . gio - con - da eb -

think - ing, of Pos one is think - ing, Far,
ma - i, sa tu ma - i, tor -

Thou best gift of na - ture, make us
E' por ta l'eb - brez za, en - tr'il

lol - ly, Ev' - ry thought of me lan - cho - ly By spell of
brez za! qual a - ma - bi le fol - ti a! o - gni al - tra

Cl. sustain. ben staccato.

far, . . . far . . . a - way, far, . . . far, . . . far . . .
 na . . . re . . . in te, No, . . . mai, . . . no . . .

all gay, make us all gay, all gay, love - ly crea - ture,
 mio sen en - tr'il mio sen, Ah! si

fol - ly be now swept a - way, a - way, By spell of fol - ly be now swept a -
 cu - ra s'ob - bli - a per te, si si o - gni al - tra cu - ra s'ob - bli - a per -

*Molto stringendo e crescendo.**tempo primo.**dolce e leggiero.*

a - way, . . . far, . . . far . . . a - way, of . . .
 tor - nar . . . tu . . . pos - sa in te pos . . .

Come, come, come, come, come! Thou
 sì, sì, sì, Ah! vie - nie

way, Come, come, come, come, come, love - ly crea - ture, the
 te, sì, sì, Ah! vie - ni, o dol - ce in - can - tar -

Wind sustain. *Molto stringendo e crescendo.* *tempo primo.* *p.*

one . . . is . . . think - ing far, . . . far . . . a . . .
 sa . . . tu - mai, no, pos - sa . . .

best, best gift of na - ver - - ture
 più duol non ho ver - sa

best gift of na - ture, the best gift of na - ture, To make us all gay; come and
 tri - ce, Per te ques - to se - no, più duol nò non ha, nò non ha, ver - sa

way
mai

make us, make us, make us, make us, make
ver - sa, per me, ver - sa, l'a - mor ver

make us, make us, make us, make us, make
ver - sa, per me, ver - sa, l'a - mor ver

p Wind.

far,
tor

far a
nar in

us
sa

all
in

us
sa

all
in

way.
te.

gay.
me.

gay.
me.

8va

ff Tutti

CATHERINE.

Heaven! Yonder comes my comrade! I hope, by hap-py for-tune, that he may not have seen me. For just a
Ciel, l'al-tra sen-ti-nel-la! Per buo-na sor-te io spe-ro, Che non m'ab-bia os-ser-va-ta: Per qual-che i-

PIANO.

f

DANILOWITZ.

mo-ment I will stand in hid-ing. Un-less my sight is dou-ble, I per-ceive,
stan-te qui sta-rò ce-la-to. Non so se dop-pio io ve-do, Ma sco-prir

f p

PETER.

sure-ly, that there are be-fore me a pair of pret-ty mai-dens. As yet thou se-est
par-ma, co-me chi di-reb-be Due bel-le vi-van-die-re. Tu ve-di chia-ro an-

EKIMONA.

You may call me E-ki-mo-na.
Io mi chia-mo E-chi-mo-na.

(to the two vivandières.)

clear-ly. Pray tell me what to call you, you two en-chanting creatures? How love-ly!
co-ra. E co-me vi chia-mu-te, Vez-zo-se tor-to-rel-le? Bel no-me!

NATALIA.

Me Na-ta-li-a!
Io Na-ta-li-a!

DANILOWITZ. PETER.

Oh, what a won-der! Be not fear-ful of us, but come ye near us.
A ma-ra-vi-glia! Non te-me-te di noi, v'av-vi-ci-na-te.

p pp

Enter Natalia and Ekimona, in a military step; they come forward and salute Peter and Danilowitz; meanwhile Gritzenko goes his rounds with a patrol outside the tent.

Allegretto ben moderato.

PIANO.
♩ = 126.

pp *Bsn. Tnr. & Cello.*

Side Dr.

Hns.

pp Str. *p Wind.* *pp Str.* *p Wind.*

PETER. *Un poco ritenuto.*

Ap - proach, ye hand-maids pret - ty, On our housekeep - ing take pi -
Gen - ti - li Vi - van - die - re, Ne fa - te da Cop - pie -

Un poco ritenuto. ♩ = 108.

p Str.

(Natalia sits down near Peter;
Ekimona by Danilowitz.)

ty. Look here! for each a knee, . . . Sit down, sit . . . down, sit
re. Ne fa - te da Cop - pie - re, An - diam ve - ni - te

leggiero. *Fl.*

Cl. Bsn. & Hn. *Str.*

(pointing to Danilowitz.)

down, . . . And both of you my boon com-pa-nions be, For he with sleep is winking.
quà, ve - ni - te quà, ne fa - te da Cop - pie - re, Per - chè ei non sa be - re.

p

Allegro moderato. (♩ = 92.)

f *staccato.*
Bssn.

PETER (to Elkimona.)
f *Con brio.*

At thy side, at thy side, beau - ty cru - el! Ev'-ry drop I am drink - ing makes me drier and
Piu con te, piu con te, mia di - let - ta, piu con te be - va - e me - sco, piu mia se - te ac -

p *Hns. & Bssn.*

molto cres.

dri - er, Yes, makes me drier and dri - er. . . Since thy mer - ry, mer - ry eye, and
cre - sco, Si piu mia se - te ac - cre - sco, . . . Il vi - no e la can - zon la

Ob. & Cl. *Str.* *f* *p*

ro - sy, ro - sy lips, Are but, are but so much fresh fu - el, fresh fu - el, With a dear, . . . with a dear little
ve - ra gio - ja son, il vi - no e la can - zon la ve - ra gio - ja son, e con te . . . man - car la can -

f *f* *f* *p*

molto cres. *dim.* *f*

song . . . prithee blow out the fire, now prithee, prithee, prithee blow out the fire. At thy
- zon . . . no mai non po - tra, no no no no no no no no no no. Piu con
Picc. Fl. & Cl.

p dolce.

side, at thy side, beau - ty cru - el, Ev'ry drop I am drink-ing makes me drier and
 te, più con te, mia - di - let - ta, più con te be - vo a me - sco, più mia se - te ac -

Wind.

dri - - - er, And since thine eye and lip are on - ly so much fu
 - cre - - - sco, Il vin e 'la can - zon la ve - ra gio - ja son

f *p* Str. *f* Wind.

- el, with a dear lit - tle song I pri - thee now blow out the fire, pri - thee, pri - thee,
 e con te la gio - ja no mai man - che - rà, no no no no no mai man - che -

p Str. Bssn.

now blow out the fire, pri - thee, pri - thee, pri - thee, pri - thee, pri - thee, pri - thee, now blow out, now
 - rà, no no no no no no no no no no no mai man - che - rà, no no no no no no no no

a tempo moderato. NATALIA.
 With what sort of a song? A ten - der
 E qual a - ria vuoi tu? O qual bal -

a tempo moderato. EKIMONA.
 blow out the fire. A bal - lad?
 no no, no, no, no, no, no, no Ro - man - za?

a tempo moderato.
f Str. *f*

PETER.

dit - ty? Nothing ten - der for me, But in - stead something wit - ty. Or something
 la - ta? Oh Ro - man - za per me, no, mai più non ne vo - glío. T'ut'altro io

NATALIA.

like rum? in sau - cy style.
 del rhum? n'abbiam del buon.

ERIMONA.

like kirsch? in sau - cy style.
 del kirsch? n'abbiam del buon.

DANILOWITZ.

Tune up.
 va ben.

sharp.
 nò.

Tune up,
 va ben,

Tune up, and he and I will
 E noi, e noi mio ca - pi -

p Cl. & Bsn.

DANILOWITZ.

Tune up, and he and I will lis - ten the while.
 E noi con tut - ta l'at - ten - zion u - di - rem.

lis - ten the while, Tune up, and he and I will lis - ten the while.
 tan u - di - rem, E noi con tut - ta l'at - ten - zion u - di - rem.

Ob. & Hns.

Str.

Allegro moderato.
Vi.

p

Allegro moderato. NATALIA.

Beneath the Kremlin walls, one
Nel-la cit-tà di Mos-ca un

Allegro moderato. Wind.
f

PIANO.
- 105.

Str. p molto leggiero.

day, Two Cossacks at the sword were caught; It was a bot-tle of To-kay, And a pret-ty girl, for which they
di Due bei Co-sa-chi, il fer-ro in man, Facean a col-pi u-na bot-ti-gli-a jean a col-pi u-na bel-

(fencing with each other.)

fought, Ah, Ah, Ah, Ah! A pret-ty girl, for which they fought. The flask was ve-ry frail and
tà, Ah, Ah, Ah, Ah! Fa-cean a col-pi u-na bel-tà. L'u-na è di lor fra-gil, ver-

EKIMONA.

It was a bot-tle of To-kay. Ah, Ah, Ah, Ah, Ah!
Fa-cean a col-pi u-na bot-ti-glia. Ah, Ah, Ah, Ah!

Picc. & Ob.

VL.

Hn.

Cello.

(fencing.)

ro-sy, And much the same the damsel was, Ah, Ah, Ah, Ah! And much the same the damsel
miglia Di spe-cie e-gual l'al-tra pur è, Ah, Ah, Ah, Ah! Di spe-cie e-gual l'al-tra pur

(fencing.)

The flask was ve-ry frail and ro-sy. Ah, Ah, Ah,
L'u-na è di lor fra-gil, ver-mi-glia. Ah, Ah, Ah,

Picc. Fl. & Ob.

VL.

Hn.

Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah.
 Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah.
 Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah.
 Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah.
 Wind.
 Str.
 Tutti.
 f
 f Str.

Trill.
Trill.
Wind.
ff Tutti.
Str.

But who could guess what did a - rise,
Non più bat - ta-glia ognun di lor,
But who could guess what did a -
Non più bat - ta-glia o-gnun di
When each obtained a charming prize,
Fu vin - ci - tor, fu vin - ci - tor,
p Str. molto leggiero.

(laughing violently.)

rise,
lor,
Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah,
Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah,
When each obtained a charming prize,
Fu vin - ci - tor, fu vin - ci - tor,
When each obtained a charming
Fu vin - ci - tor, fu vin - ci -
DANILOWITZ.
When each obtained a charming
Fu vin - ci - tor, fu vin - ci -
(laughing.)
PETER.
When each obtained a charming prize. Ah, Ah, Ah,
Fu vin - ci - tor, fu vin - ci - tor. Ah, Ah, Ah,
Sva... Sva...
Picc. & Ob. vl.
Cello.

Ah! The man who won the old To-kay A mi-ser of his li-quer was. Ah, Ah, Ah,
Ah! Il vin-ci-tor del-la bot-ti-glia Non in-vi-tò l'a-mi-co a ber. Ah, Ah, Ah,

prize.
 tor.

prize.
 tor.

Ah!
 Ah!

A mi-ser of his li-quer
 Non in-vi-tò l'a-mi-co a

Picc. & Fl.

p Str.

Cello.

(laughing.)

Ah, Ah, Ah, Ah, Ah, Ah! He who the maid carried a-way Yielded her up to buy a
Ah, Ah, Ah, Ah, Ah, Ah! L'altro pe-rò Oh ma-ra-viglia! Di cambiar of-fri con pia-

A mi-ser of his li-quer was. Yielded her up to buy a
 Non in-vi-tò l'a-mi-co a ber. *Di cambiar of-fri con pia-*

(laughing.)

Ah, Ah, Ah, Ah, Ah, Ah,

was, A mi-ser of his li-quer was.
 ber, Non in-vi-tò l'a-mi-co a ber.

Fl.

p Str.

(laughing.)

glass. Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah,
 - cer. Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah,

(laughing.)

glass. Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah,
 - cer. Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah,

(laughing.)

Too good, . . . too good, Ah, Ah, Ah, Ah,
 Va ben, . . . va ben, Ah, Ah, Ah, Ah,

(laughing.)

Too good, . . . too good, Ah, Ah, Ah, Ah,
 Va ben, . . . va ben, Ah, Ah, Ah, Ah,

VI.
 p Str. Hns. sustain.

(Curtseying with mock solemnity.)

Ah, Ah, Ah, Ah, Ah! 'Twas an old man, a sol-dier . . .
 Ah, Ah, Ah, Ah, Ah! Un gra-na-tier ch'un cre-der . . .

Ah, Ah, Ah, Ah, Ah! 'Twas an old man, a sol-dier . . .
 Ah, Ah, Ah, Ah, Ah! Un gra-na-tier ch'un cre-der . . .

Ah, Ah, Ah, Ah, Ah! A mer-ry tale, and may be . . .
 Ah, Ah, Ah, Ah, Ah! La bel-la i-sto-ria non po-

Ah, Ah, Ah, Ah, Ah! A mer-ry tale, and may be . . .
 Ah, Ah, Ah, Ah, Ah! La bel-la i-sto-ria non po-

fp
 Str. & Bass. cres.

dim. *cres.*

too, Who told the tale we tell to you. 'Twas an old man, a sol-dier
 può, La bell' i - sto - ria a noi con - to. Un gra - na - tier ch'un cre - der
dim. *cres.*

too, Who told the tale we tell to you. 'Twas an old man, a sol-dier
 può, La bell' i - sto - ria a noi con - to. Un gra - na - tier ch'un cre - der
dim. *cres.*

true, For long a - go the same we knew. A mer - ry tale, and may be
 trò, Non po - trò mai di - men - ti - car, La bel - la i - sto - ria non po -
dim. *cres.*

true, For long a - go the same we knew. A mer - ry tale, and may be
 trò, Non po - trò mai di - men - ti - car, La bel - la i - sto - ria non po -
dim. *cres.*

Ob. Cl. & Bass.
Cl. Essn. & Hn.
f p
molto cres.
Str.

dim. *(laughing heartily.)*

too, Who told the tale we tell to you. Ah, ah, ah, ah, ah, ah, ah, ah,
 può, La bell' i - sto - ria a noi con - to. Ah, ah, ah, ah, ah, ah, ah, ah,
dim. *f (laughing heartily.)*

too, Who told the tale we tell to you. Ah, ah, ah, ah, ah, ah, ah, ah,
 può, La bell' i - sto - ria a noi con - to. Ah, ah, ah, ah, ah, ah, ah, ah,
dim. *f (laughing heartily.)*

true, For long a - go the same we knew. Ah, ah, ah, ah, ah, ah, ah, ah,
 trò, Non po - trò mai di - men - ti - car. Ah, ah, ah, ah, ah, ah, ah, ah,
dim. *f (laughing heartily.)*

true, For long a - go the same we knew. Ah, ah, ah, ah, ah, ah, ah, ah,
 trò, Non po - trò mai di - men - ti - car. Ah, ah, ah, ah, ah, ah, ah, ah,
dim. *f (laughing heartily.)*

Wind. *dim.* *cres. e staccato.* *Wind sustain.*
molto cres. *Str.*

Cello & D. Bass.
ben marcato.

cres. molto.

(Catherine watching the other sentinel, who at last gets out of sight behind the tent.)

Allegretto ben moderato.

CATHERINE.

PIANO. $\text{♩} = 92.$

Allegretto ben moderato.

Cl. *dolce.* Fl. *Sva.* Picc.

f Str. *dim.*

Hrs. & Bsn.

The coast is
Ei sen par - te al.

(approaching the tent.)

clear at last, 'tis well: Once I thought they must be
fin, va ben, va ben. Par che vo - glia - mo sfi -

Cello! Bsn. marcato. Vl.

(looking in at Peter embracing the two girls.)

fight-ing, Such a ri - ot did they make!
dar - si, Tal ru - mor fa - cen - do van.

Fl. Vl. Bsn. *dim.* Tnr.

O Heaven!
Som - mo ciel!

Sva. *f* Tutti. Ped. *

NATALIA.

This is an in - sult, I can ne - ver for - give him! Have
Ah! ques-to in - sul - to, Or da lui mi se - pa - ra! Ces -

Str. *p*

PETER. EKIMONA. DANILOWITZ. NATALIA.

done! . . . Nay, nay! . . . Have done! . . . Nay, nay! . . . Have done! . . .
 - - sa - te! Ve - diam, . . . Ces - sa - te. Ve - diam, . . . Ces - sa - te.

VL

No. 40.

QUINTETT.—“CEASE WE THIS IDLE TOYING.”

(Natalia, Ekimona, Danilowitz and Peter in the tent; Catherine outside.)

*Andante quasi allegretto.*NATALIA. *dolce e stac.**legato. cres.*

Cease we this i - dle toy - ing; What is the use of try - ing? What can be the use of
 Fi - nir con - vien lo scher - zo, Di voi non è più de - gno, No giam - mai, io non im -
 cres.

EKIMONA.

Cease we this i - dle toy - ing; What is the use of try - ing? What can be the use of
 Fi - nir con - vien lo scher - zo, Di voi non è più de - gno, No giam - mai, io non im -
 cres.

DANILOWITZ.

What do you mean by fly - ing? Would you pro - voke by coy - ing? Think you to pro - voke by
 O scher - zo sin - go - la - re, A - mor che fè dis - de - gna, Dol - ce a - mor che fè dis -
 cres.

PETER.

What do you mean by fly - ing? Would you pro - voke by coy - ing? Think you to pro - voke by
 O scher - zo sin - go - la - re, A - mor che fè dis - de - gna, Dol - ce a - mor che fè dis -

*Andante quasi allegretto.*PIANO.
112.

try - ing? All your fine arts de - fy - ing, All your fine arts de - fy - ing,
 pe - gno, No no giam - mai im - pe - gno, No no giam - mai im - pe - gno,

try - ing? All your fine arts de - fy - ing, All your fine arts de - fy - ing,
 pe - gno, No no giam - mai im - pe - gno, No no giam - mai im - pe - gno,

coy - ing, And by your arts de - fy - ing, More sure - ly seize your prey, More
 de - gna, Che per un gior - no im - pe - gna, La men - te e non il cor, E

coy - ing, And by your arts de - fy - ing, More sure - ly seize your prey, More
 de - gna, Che per un gior - no im - pe - gna, La men - te e non il cor, E
 dolce.

Cl. Besn. & Hn.

We heed . . not what you say,
 nè a - mor . . nè mia fè nè'l mio cor!

We heed not what you say.
 nè a - mor il fè nè'l cor.

sure - ly seize your prey, More sure - ly seize your prey.
 non il cor, E non il cor . . ma non il cor.

sure - ly seize, more sure - ly seize your prey, more sure - ly seize your
 non il cor, E non il cor, e non il cor, . . . e non il

Cl. & Bsn.

Bsn.

CATHERINE

Re-vel on !
 No non più,

Revel ! I hear you !
 Quest' in - sul - to

p dolce e stac.

Cease we this i - dle toy - ing, What is the use of try - ing ?
 Fi - nir con - vien lo scher - zo, Di voi non è più de - gno

p

Cease we this i - dle toy - ing, What is the use of try - ing ?
 Fi - nir con - vien lo scher - zo, Di voi non è più de - gno

p

What do you mean by fly - ing ? Would you pro - voke by coy - ing ?
 Oh scherzo sin - go - la - re, A - mor che fè dis - de - gna,

prey, . . . seize your prey, What d'ye mean by fly - ing ? Would you pro - voke by coy - ing ?
 cor, . . . e . . non il cor, scherzo sin - go - la - re, A - mor che fè dis - de - gna,

Cl. & Bsn.

Str.
p

might my an - - - guish, Might my anguish con - sume you ! Re - vel on !
 or da lui . . . mi se - pa - ra per sem - pre ! O - do sol

legato. what can be the use of try - - - ing? All your fine arts de - fy - ing,
 No giam - mai io non m'im - pe - gno, No no giammai im - pe - gno,

stac. what can be the use of try - - - ing? All your fine arts de - fy - ing,
 No giam - mai io non m'im - pe - gno, No no giammai im - pe - gno,

Think you to pro - voke by coy - - - ing? And by your arts de - fy - ing,
 Dol - ce a - mor che fè dis - de - gna, Che per un giorno im - pe - gna,

Think you to pro - voke by coy - - - ing? And by your arts de - fy - ing,
 Dol - ce a - mor che fè dis - de - gna, Che per un giorno im - pe - gna,

Cello.

Cl. Bsn. & Hn. *Str.*

Re - vel on !
 il mio fù - ror !

All your fine arts de - fy - ing, We . . heed, . . we heed not what you say ! you
 No no giammai im - pe - gno, La mia fè . . la mia fè n'è l' mi - o cor ! No,

All your fine arts de - fy - ing, We . . heed not what you
 No no giammai im - pe - gno, La mia fè n'è l' cor ! No,

More sure - ly seize your prey, more sure - ly seize your prey, more sure - ly seize your
 La men - te e non il cor, e non il cor, e non il cor, . . no, no, non il

More sure - ly seize your prey, more sure - ly seize your prey, more sure - ly, ly,
 La mente e non il cor, e non il cor, e non il cor, la

Cl. & Hns. *Cl. & Bsn.*

f vibrato. *poco accelerando.*

Might my an-guish but consume them! My scorn and vengeance doom them
 Or non più quest' in - sul - to! Mi scio-glie d'o - gni im - pe -

say, you say.
 no giam - mai.

say, you say.
 no giam - mai.

prey, your prey.
 cor, il cor.

surely, sure - ly seize your prey.
 men-te so - la ma non il cor.

Tempo 1mo. *f*

all! Might earth in some a - byss en - tomb them!
 - gno! Or o - do sol sì sol lo sde - gno!

p We do but laugh to hear you, Too well pre - pard to
 Or nul - la te - mo al mon - - do, Che lo co - nos - co ap -

p We do but laugh to hear you, Too well pre - pard to
 Or nul - la te - mo al mon - - do, Che lo co - nos - co ap -

p Sing on, we love to hear you, Hap - py a - lone when
 Bel - tà che or - na - te il mon - - do, Ch'il vo - stro a - mor ri -

p Sing on, we love to hear you, Hap - py a - lone when
 Bel - tà che or - na - te il mon - - do, Ch'il vo - stro a - mor ri -

Tempo 1mo.

Str. p

Command-ed by my bit - ter hate.
Che mi di - vo - - ra il cor.

fear you; Nor, tho' we came to cheer you, Fling we our hearts, our hearts a -
 pie - - no; *Il sen - no mio pro - fon - do Sem - pre il mio o - nor, ah! so - ster -*

fear you; Nor, tho' we came to cheer you, Fling we our hearts, our hearts a -
 pie - - no; *Il sen - no mio pro - fon - do Sem - pre il mio o - nor, ah! so - ster -*

near you; *p leggiero.*
 spon - - da; *Al - la pro - fon - da e - brez - za, Che in me, ch' in me spar - gen - do*

near you; *p*
 spon - - da; *Tur.*

Go, re - vel, re - vel on, I hear thee! With gross al - lurements
Non più, non più or quest' in - sul - - - - to. Na si mi scioglie d' ogni im -

way! *f* Fling we our hearts, our hearts a - way!
ra. Sem - pre il mio o - nor, si so - ster - ra.

way! *f* Fling we our hearts, our hearts a - way!
ra. Sem - pre il mio o - nor si so - ster - ra.

Tho', *f* Tho' they are on - ly, on - ly play,
Ah! si all' e - brez - za o bel - ta.

play. *f* Tho' they are on - ly, on - ly play,
va. Che in me, ch' in me spar - gen - do va.

f Wind. *p* Str. *f* Fl. & Cl.

molto cres.

cheer thee, And know that love was near
p pe - - - no, Or non o - do ch'il fu - ror

molto cres.

Fling we our hearts, our hearts a - way, fling a - way,
p Sem-pre il mio o-nor si so - ster - ra, so - ster - ra,

molto cres.

Fling we our hearts, our hearts a - way, fling a - way,
p Sem-pre il mio o-nor si so - ster - ra, so - ster - ra,

Tho' they are on - ly, on - ly play,
p Che in me, ch'in me spar - gen - do va,

molto cres.

Tho' they are on - ly, on - ly play, Your blush - es en - dear you,
 Che in me, ch'in me spar - gen - do va, Ch'in me spar - gen - do,

p Str.

thee . . . When re - pent - ance came too late, When re -
p Che di - vo - - - rà il mio cor Oì - mè . .

Cease we this i - dle toy - ing, What is the use of try - ing? Cease we this i - dle toy - ing,
p Fi - nir con-vien lo scher - zo, Di voi non è più de - gno, Fi - nir con-vien lo scher - zo,

Cease we this i - dle toy - ing, What is the use of try - ing? Cease we this i - dle toy - ing,
p Fi - nir con-vien lo scher - zo, Di voi non è più de - gno, Fi - nir con-vien lo scher - zo,

What do you mean by fly - ing, Tho' it be on - ly play? What do you mean by fly - ing?
p A - mor che fè dis - de - gna, Ch'in me spar-gen-do va, O scher-zo sin - go - la - re,

What do you mean by fly - ing? Would you pro-voke by coy - ing?
 Va si l'a-mor che sde - gna, A - mor che fè dis - de - gna,
 Sva.
Picc.

pp Tutti Wind.

Ped.

- - pent - - ance comes too late. Ah! know that love was near thee,
 - - - - - che di - vo - rà il mio cor. *cres.* Sì che di - vo - ra, che di -
 What is the use of try - ing? We do but laugh to hear you! Nor, tho' we came to cheer you,
 Di voi non è più de - gno, Io con un mai m'im - pe - gno, Io con un mai m'im - pe - gno, *cres.*
 What is the use of try - ing? We do but laugh to hear you! Nor, tho' we came to cheer you,
 Di voi non è più de - gno, Io con un mai m'im - pe - gno, Io con un mai m'im - pe - gno, *cres.*
 Would you provoke by coy - ing? And by your arts de - fy - ing, More sure - ly seize your prey, more
 A - mor che fè dis - de - gna, Che per un gior - no im - pe - gna, La men - te e non il cor e *cres.*
 And by your arts de - fy - ing, More sure - ly seize your prey, more
 Che per un gior - no im - pe - gna, La men - te e non il cor e *Cello.*
Hns.

When re - pent - ance comes too late. *dim. dolce. rall.*
 vo - - - ra il . . mio . . af - fli - to cor.
 Fling we our hearts a - way.
 Che giu - ra fe - del - tà.
 Fling we our hearts a - way.
 Che giu - ra fe - del - tà.
 sure - - - ly seize your prey.
 non e non il cor. *f vibrato.*
 sure - - - ly seize your prey. Ere you fly or de - ny . . Bet - ter wait an - o - ther
 non e non il cor. D'on - de vien tal ri - gor . . Per un cor pien d'a -
p Str. pizz. rall. a tempo.

f *O* may re-pen-tance come
O ciel se-con-dail mio

f What is the use of trying? Cease this i-dle toy-ing, For we heed not what you say, we heed not
 Ces-sar con-vien lo scher-zo, sì convien ces-sar, sì sì con-vien ces-sar, sì sì con-vien ces -

f What is the use of trying? Cease this i-dle toy-ing, For we heed not what you say, we heed not
 Ces-sar con-vien lo scher-zo, sì convien ces-sar, sì sì con-vien ces-sar, sì sì con-vien ces -

f Would you pro-voke by coy-ing? And by arts de-fy-ing, Sure-ly seize your prey, more surely, sure-ly
 Che il vostro amor, ch' il vo-stro amor. Ah sì ri-spon-da all' e-brez-za che spar-gen-do in cor mi

day . . . Would you pro-voke by coy-ing? And by arts de-fy-ing, Sure-ly seize your prey, more surely, sure-ly
 - - - mor, d'a-mor. Che il vostro amor, ch' il vo-stro amor. Ah sì ri-spon-da all' e-brez-za che spar-gen-do in cor mi

Ob. & Cl.
Cl. *Str.* poco a poco *cres.* *molto cres.*
f p *Str.*

too late.
 fu - ror.

what you say.
 sar, ces - sar.

what you say.
 sar, ces - sar.

seize your prey.
 va, mi va.

seize your prey.
 va, mi va.

Ped. *ff* *Tutti.* *p* *Str.*

No. 41. RECIT., SEXTETT AND CHORUS.—“HAVE DONE WITH IDLE TOYING.”

Enter Gritzenko with a patrol outside the tent to relieve guard.

Enter Ismailoff into the tent.

Allegretto ben moderato. ISMAILOFF (presenting a letter).

A letter this for
Al Comandan - te

Allegretto ben moderato. Cl. *p* Tmr. Cello, & Bsn. Hns. Side Dr.

PETER (drunk, gives the letter to Danilowitz). DANILOWITZ (reading).

Pe - ter who here com - mands. Take it, read it, whatever can it be? Nay, 'tis past be -
Pie - tro, il ge - ne - ral! Prendi, leg - gi, che mai potrà vo - ler? Qua - si non par

(to Peter.) (to Ismailoff.) GRITZENKO (importantly).

- lief. Pray you, come. Stay, then. You watch him well. The
ve - ro, andiam. PETER. Res - ta a ve - gliar su lui. Il

I will not stir; not I.
Io trop - po ben qua son.

p Wind. *pp* Str. *p* Wind. *pp* staccato. Bsn. Cello. & D. Bass.

hour, the hour has struck, and here I come ex - act and stea - dy, To
ca - po - ral, il ca - po - ral al suo do - ver fe - de - le Vien a

VI. *sempre p*

poco sf

pp Str. *p Wind.* *pp Str.*

Fl. & Ob.

stay, here I stay, and stir not I, No, ra - ther on . . . the
 i o non voglio an - cor par - tir, Io re - sto qui do - vessi

not stir, that mat - ter we will try.
 an - diam di qui con - vien par - tir.

f *Ped.* *p* *Tromb. Hns. & Bssn.*
ff *K. Dr.*

spot I die, on the spot I die. Do, if you like it. Do, if you're
 pria mo - rir, do - vessi an - cor mo - rir. Non ne fo con - to. Non me ne

But I command you. But if I force you?
 Ma la con - se - gna? La disci - pli - na?

dolce. *Cl. & Bssn.* *p* *Str.*

(Gritzenko attempting to force Catherine away, she gives him a slap on the face.)

a - ble! Were you to kill, were you to kill, I movenothence be - fore I
 cu - ro. Ch'importa a me! ch'im - por - ta a - me! Men ri - do al par del ca - po -

But if I flog you?
 La pu - ni - zi - on.

cres. Str. & Bssn. *molto cres.*

Allegro vivace.

will.
- ral.
GRITZENKO (spoken): "Sakinka!" (rubbing his cheek.)
Ah!
Ah!

Allegro vivace. ♩ = 184.
ffz Tutti. *fp* *pp*
Cello, D. Bass. & Bsn. *fp*

p
ah!
ah!
VI.
p
Cello.

NATALIA (to Peter).
leggiero.
Have done with i - dle toy - - - - ing, What is the use of
Fi - nir con-vien lo scher - - - - zo, di voi non è più
ISMAILOFF, leggiero.
Al-though it on - ly is play, What do they mean by
O scher - zo ben sin - go - lar! A - mor che fè dis -
leggiero.
ah!
ah!
Here is no mat - ter for play.
Quest'è un in - sul - to mor - tal.
PETER, leggiero.
Would you pro - voke us by coy - ing, pro -
O scher - zo ben sin - go - lar! *pp* *in*
SIX TENORS, leggiero.
No
Ah!
SOLDIERS. SIX BASSES, leggiero.
pp
No
Ah!

Fl. & Cl.
dolce. Cello. *leggiero.*
Str. & Wind.

CATHERINE.

Go re-vel on, I hear thee!
Per me tutt'è fi - ni - to

With gross al-lure-ments cheer thee.
Son fuo - ri dell' im - pe - gno.

NATALIA.

try-ing?
de-gno.

EKIMONA.

Have done with i - dle toy - ing.
Di voi non è più de - gno

What is the use of
Io mai no non im -

ISMAILOFF.

fly-ing?
de-gna.

Would thou provoke by coy-ing?
O scher-zo sin - go - la - re

GRITZENKO.

A blow from yonder var-let!
In vol-to a me un schiaffo

The no - tion makes me scarlet,
Che in - sul - to Ca - po ra - le,

PETER.

- voke us by coy - ing, Al - tho' 'tis on - ly play?
sol gior - no im - pe - gna La vi - ta è non il cor.

play.
qual

A blow!
ar - dir

play.
qual

A blow!
ar - dir

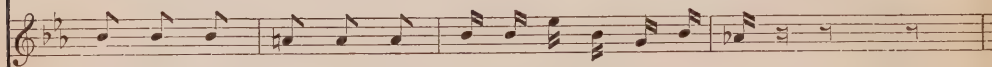
cres.



And know but love was
Or o - do sol lo



try - - - - ing? What is the use of toy - ing?
pe - - - - gno, Giammai no non im - pe - gno,



What do they mean then by coy - ing, Tho' 'tis on - ly play?
Che sol im - pe - gna La te - sta ma giam - mai il cor.

(to the Patrol.)



See what the gen' - ral will say!
Qui ven - ga o - gnun, ven - ga o - gnun!

A blow from yon - der
Lo schiaf - fo sul mio



And by the act of de - fy - ing, the act of de -
Che per un sol gior - no im - pe - gna, La vi - ta, ma il



What
Ah!



p

The ge - ne -
Ah! qual, Ah!



leggiero e molto stac.

near thee, When sor - row comes too late. O might my
sde - gno, Che bat - ter fam - mi il cor. Ah nel mio

leggiero e molto stac.

What is the use of try - ing? We do but
No giam-mai non im - pe - gna, Noi co - no -

leggiero e molto stac.

We heed not what you say. We do but
La mia fè, nè'l mio cor. Noi co - no -

leggiero e molto stac.

Al-though 'tis on - ly play? Sing on, we
La vi - ta e non il cuor. Bel - tà ch'or -

leggiero e molto stac.

var - let! A pret - ty piece of . play, a pret - ty play! Au - da - cious
vi - so? Per me qual di - so - nor, o Ca - po - ral, Qui cor - ra

leggiero e molto stac.

- fy - ing, Make sure of your prey! Sing - on, we
cuor, no giam - mai non il . cor. Bel - tà ch'or -

leggiero e molto stac.

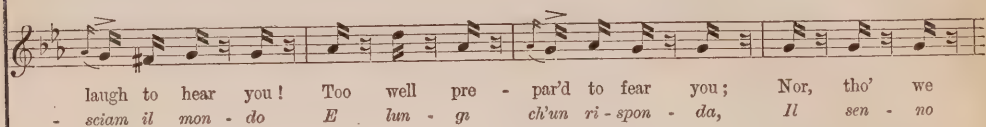
will he say? ah! A blow from
qual ar - dir. sì, Ah! qual ol -

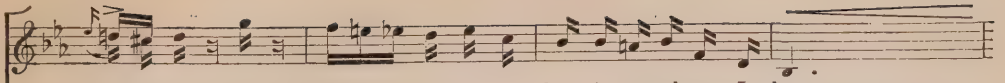
leggiero e molto stac.

- ral will say? ah! A blow from
qual ar - dir. sì, Ah! qual ol -

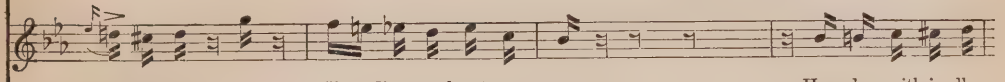
staccatissimo.
pp Tutti.

Bssa.

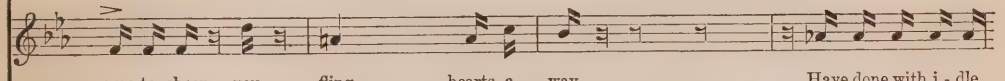




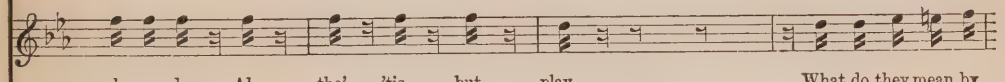
- tomb them! Com - mand - ed by my hate, Ay, re - vel on, I hear
ciel se - con - da il giu - sto fu - ror, Per me tutt' è fi - ni - - -



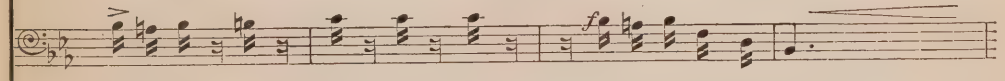
came to cheer you, We fling our hearts a - way. Have done with i - dle
mio pro - fon - do Il mio o - nor so - ster - rà. Fi - nir con - vien lo



came to cheer you, fling hearts a - way. Have done with i - dle
mio pro - fon - do mi so - ster - rà. Fi - nir con - vien lo



make you dear, Al - tho' 'tis but play. What do they mean by
- fon - da dond' ei sen - te l'ar - dor. O scher - zo sin - go -



plea - sant mat - ter done in play. A blow from yon - der var - - -
qui ri - spon - da al mio fu - ror. A me u - no schiaffo in vol - - -



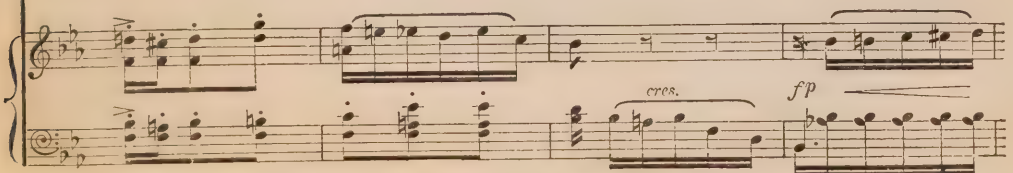
make you dear, Al - tho' 'tis but play. What do they mean by fly - ing. What mean they by
- fon - da dond' ei sen - te l'ar - dor. O scher - zo sin - go - lar, O scher - zo sin - go -



track him bet - ter ere a new day. The gen' -
a mo - rir con - dot - to sa - rà. Qual ar -



track him bet - ter ere a new day. The gen' -
a mo - rir con - dot - to sa - rà. Qual ar -



cres. fp

f

thee, With gross al - lure-ments cheer thee, And know but love was near
 - to, *Son fuo - ri d'og-ni im - pe* - - - - *gno, Non o - do ch'è lo sde* - - - -

toy - ing? What is the use of try - ing? Your skil-ful arts de -
scher - zo *Di noi non è più de - gno,* *Io mai con un m'im -*

toy - ing? What is the use of try - ing? Your skil-ful arts de -
scher - zo *Di noi non è più de - gno,* *Io mai con un m'im -*

- fly - ing? They would pro-voke by coy - ing, And by their arts de -
la - re, *A - mor che fè dis - de - gna,* *Che per un gior-no im -*

f

- let! The no - tion makes me scar - - - - let! A blow from yonder var - - - -
 - to, *me lasso ah! qual in - sul* - - - - to, *A me u-no schiaffo in vol* - - - -

fly - ing? They would pro-voke by coy - ing, And by their arts de -
la - re, *A - mor che fè dis - de - gna,* *Che per un gior-no im -*

- ral he shall hear, he shall
dir *Ca - po - ral,* *qual ar -*

- ral he shall hear, he shall
dir *Ca - po - ral,* *qual ar -*

cres. *fp* *fp*

f

thee, When sor - row comes too late! Ah!
 - gno, Che bat - ter fam - mi il cor! Ah!

dolce.

- fy - ing, We heed not what you say! Ah! . . . We do but
 - pe - gno, Che giu - ra fe - del - tà! Ah! . . . Noi co - no -

dolce.

- fy - ing, We heed not what you say! Ah! . . . We do but
 - pe - gno, Che giu - ra fe - del - tà! Ah! . . . Noi co - no -

dolce.

- fy - ing, More sure - ly seize their prey! Ah! . . . sing on, we
 - pe - gna, La tes - ta e non il cor! Ah! . . . Bel - tà ch'or -

marcato.

- let, The no - tion makes me scar - - - - - let. Ah! . . . The gen' - ral shall
 - to Me las-so ah! qual in - sul - - - - - to. Ah! . . . Venga me tut - to il

dolce.

- fy - ing, More sure - ly seize their prey Ah! . . . sing on, we
 - pe - gna, La tes - ta e non il cor. Ah! . . . Bel - tà ch'or -

p

hear of this play! Ah! . . . the ge - ne -
 - dir Ca - po - ral, sì . . . l'ar - res - tiam,

p

hear of this play! Ah! . . . the ge - ne -
 - dir Ca - po - ral, sì . . . l'ar - res - tiam,

f Tutti. *p Wind.*

Might my
Me se - -

laugh to hear you, Too well pre - par'd to fear you, We do but
sciam il mon - do E lun - gi ch'un ri - spon - da, Il sen - no

laugh to hear you, Too well pre - par'd to fear you! We do but
sciam il mon - do E lun - gi ch'un ri - spon - da, Il sen - no

love to hear you, Hap - py a - - lone when near you! Your
na - te il mon - do Ch'il vo - stro a - mor ri - spon - da, ch'il

hear me, I will make him fear me, And jus - tice teach him for an - o - ther day, teach him
mon - do che cia - scun ri - spon - da e che cia - scun ri - spon - da al mio giu - sto fu - ror, e cia - -

love to hear you, Hap - py a - - lone with you, And your blush - es en - -
na - te il mon - do Ch'il vo - stro a - mor ri - spon - da l'eb - brez - za pro - -

- - ral shall hear, And jus - tice shall teach him what they say!
l'ar - res - tiam quest' uo - mo, quest' uo - mo cri - mi - - nal.

- - ral shall hear, And jus - tice shall teach him what they say,
l'ar - res - tiam quest' uo - mo, quest' uo - mo cri - mi - - nal.

Str. leggiero e dolce.

an - guish them con - sume! Might my
con - da, giu - sto ciel al - fin

laugh, laugh to hear, laugh to hear! Too well pre -
mio so - ster - - rà, il mio o - nor. Il sen - no

laugh, laugh to hear, laugh to hear! Too well pre -
mio so - ster - - rà, il mio o - nor. Il sen - no

blush - - - es but en - - dear you, Al - -
vo - - - stro a - mor ri - - spon - - - da, ri - -

bet - ter be - re an - o - ther day. I'll teach him
- - scun qui ri - spon-da al mio fu - - ror. E cia - scun

- - - dear you Al - tho' it is but play. Blush - es en - -
- - - fon - da che bat - ter fam - mi il cor. 'Ohe bat - ter

Of such a
Ei dee mo - -

what they say! Of such a
si, si dee mo - - - - - mo - -

scorn and ven - geance doom, . . . my . . .
 nel mio fu - ror, nel mio . . .

- par'd to fear, pre - par'd to fear, . . . Nor . . .
 mio sos - ter - rà, il mio o - nor, . . . sì il . . .

- par'd to fear, pre - par'd to fear, . . . Nor . . .
 mio sos - ter - rà, il mio o - nor, . . . sì il . . .

tho' 'tis but in play. What do you mean? You but pro -
 - spon - - da al no - - stro ar - dor. Ch'il vostro a-mor, ch'il vostro a -

bet - ter Be - fore an - o - ther day. The ge - ne - ral shall hear the
 què ri - spon - da al mio fu - ror. Che tut - to il mon - do què ri -

- dear you Al - tho' 'tis but play. What do you mean? You but pro -
 fa bat - ter fam - mi il cor. Ch'il vostro a-mor, ch'il vostro a -

prey ! The ge - - ne -
 - rir. Eì dee mo -

prey ! The ge - - ne - ral shall
 - rir. Eì dee mo - rir quest'

f Str.
Wind.

scorn . . . and . . . ven . . . geance
fu . . . ror, . . . nel . . . mio

will . . . we . . . fling . . . our
mio . . . o . . . nor, . . . si il

will . . . we . . . fling . . . our
mio . . . o . . . nor, . . . si il

- voke, And by your arts de-stroy your prey, What do you mean? You but pro-
- mor, Al - fin ri - spon - da al vo-stro ar-dor, Ch'il vo-stro a-mor, ch'il vo-stro a-

tale, And we shall see what he will say, The ge - ne - ral shall hear the
- spon - da, qui ri - spon - da al mio fu - ror, Che tutt' il mon - do qui ri -

- voke, And by your arts de-stroy your prey, What do you mean? You but pro-
- mor, qui vi ri - spon - da al vo-stro ar-dor, Ch'il vo-stro a-mor, ch'il vo-stro a-

- ral shall hear, The ge - - ne -
- rir, mo - rir, quest' uo - - mo

hear, shall hear, The ge - - ne - ral shall
uo - - mo cri - - mi - nal, quest' uo - - mo

- tomb . . . them! Com - - mand - - -
 se - - - con - - - da - - - mi, O ciel . . .

to cheer you, We fling not hearts . .
 - no so - - ster - - ra mio o - nor . . .

to cheer you, We fling not hearts . .
 - no so - - ster - - ra mio o - nor . . .

your arts, and by your arts de -
 - stra a - - mor, al - - fin ri - - spon - da al

will see, and we will see what
 - ti il mon - - do què ri - - spon - da al

your arts, and by your arts de -
 - stra a - - mor, al - - fin ri - - spon - da al

what he will say, aye.
 Et dee mo - - rir si.

what he will say, aye.
 Et dee mo - - rir si.

Str.
Wind.

The musical score is written for a full orchestra and voices. It features three systems of vocal staves (Soprano, Alto, and Tenor/Bass) and a piano accompaniment at the bottom. The key signature is B-flat major (two flats). The tempo and meter are not explicitly stated but appear to be 4/4 time. The vocal parts have lyrics in French. The piano part consists of a flowing melody in the right hand and a harmonic accompaniment in the left hand.

Soprano:
 - stroy your prey, de - stroy your prey, And by your arts de - stroy your
 no - stro ar - dor, al no - stro ar - dor, ri - spon - da al - fin al no - stro ar -

Alto:
 he will say, what he will say, And we will see what he will
 mio fu - ror, al mio fu - ror, ri - spon - da qui ri - spon - da al

Tenor/Bass:
 - stroy your prey, de - stroy your prey, And by your arts de - stroy your
 no - stro ar - dor, al no - stro ar - dor, ri - spon - da al - fin al no - stro ar -

Piano:
 The piano part features a continuous melody in the right hand, often with triplets, and a steady accompaniment in the left hand.

ed by hate, O earth en - tomb . .
 nel fu - ror, Al - fin, al - fin O

hearts a - way, Nor, though we came to
 mio o - nor, Sì mi - o sen - -

hearts a - way, Nor, though we came to
 mio o - nor, Sì mi - o sen - -

prey, de - - stroy your prey, And by your arts de -
 dor, al no - - stro ar - - dor, Ch'il vo - stro a - mor ri -

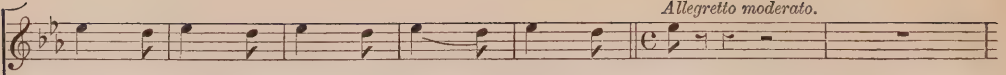
say, . . . will . . . say, The ge - ne - ral shall
 mio, . . . fu - - - ror, Che tutt' il mon - do

prey, de - - stroy your prey, And by your arts de -
 dor al no - - stro ar - - dor, Ch'il vo - stro a - mor ri -

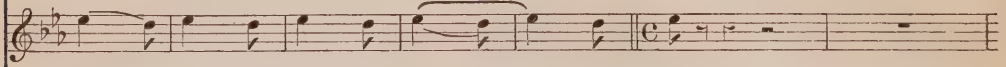
f A . . . pret - - - ty play ! The ge - ne - ral shall
 Ei . . . dee mo - - rir ! Quest' uo - mo cri - mi -

f A . . . pret - - - ty play ! The ge - ne - ral shall
 Ei . . . dee mo - - rir ! Quest' uo - mo cri - mi -

Tutti. *ff*

Allegretto moderato.

them, com-mand - ed by my bit - ter, bit - ter hate.
ciel se - con - da mio ge - lo - - so fu - ror.



cheer . . you, We fling our hearts . . . a - way.
- no pro-fon - do so - ster - rà il . . mio o - nor.

EKIMONA (runs and opens the curtains of the tent.)

cheer . . you, We fling our hearts . . . a - way.
- no pro-fon - do so - ster - rà il mio o - nor.



- fy - - ing, You would de - stroy, de - stroy your prey.
- spon - da al - fin Al no - stro ar - dor, al no - stro ar - dor.



hear the tale, And we will see what he will say.
què ri-spon - da al mio fu - ror, al mio fu - ror.



- fy - - ing, You would de - stroy, de - stroy your prey.
- spon - da al - fin Al no - stro ar - dor, al no - stro ar - dor.



hear the tale, And we will see what he will say.
- nal ei dee pe - rir, quest' uo - mo cri - mi - nal.



hear the tale, And we will see what he will say.
- nal ei dee pe - rir, quest' uo - mo cri - mi - nal.

*Allegretto moderato. ♩ = 132.**pp**K. Dr. &
Side Dr*

ERIMONA. *Esit.*

Ah! well, I won-der what this noise can be?
Eb-ben, *che co-sa è que - sto stre - pi-to?*

PIANO. *f p* *Cl. Bsn. & Hns. f p* *Ob. & Cl. f p* *p*

Bsn. & Hn. *Cello. & D. Bass.*

GRITZENKO.

Whom see I? It is a cap - tain. I seek for jus - tice.
Che ve - do? *un ca - pi - ta - no.* *E quel che cer - co.*

Tnr. *Cl. & Hns.*

PETER (*quite drunk*).

A - gain a new re - quest to me? Who wants me? What is it?
An - cor un im - por - tun! *da me che bra - mi* *ti spie - ga,*

Ob. & Cl. *VI.* *Tnr. pp*

Cello. & D. Bass.

GRITZENKO.

come, say quick - ly. Look, this sol - dier struck me, who am a corpo - ral,
ma fa pre - sto. *E ch'uno schiaf - fo* *die - de a me, ca - po - ra - le,*

Fl.

PETER. CATHERINE.

He is but a common sol - dier. Ah! well. Why don't you have him shot then! Ah! . .
Un sol - da - to com - mu - ne. *Eb - ben,* *sia to - sto fu - ci - la - to.* *Ah! . .*

Str. *Fl.* *VI.* *pp* *rallentando un poco. = 104.*

Bsn. Cello. & D. Bass.

GRITZENKO.

CATHERINE.

A-way, now; a-way, now.
A-van-ti, a-van-ti.

O Pe-ter, O Pe-ter!
O Pie-tro, O Pie-tro!

O mo-ther, grant that I may
Ah ma-dre fa che la mia

vi.
pp cantabile.

Str.

have a voice to reach his ve-ry heart. O Pe-ter! O Pe-ter! do but look on my coun-ten-ance, behold 'tis
ce Ar-rì-vì nel suo cuor. O Pie-tro! O Pie-tro! ri-co-no-sci'l mio vol-to guarda son

PETER.

CATHERINE (with indignation).

I. 'Tis thou? Thou shalt be shot this moment, A-las! with drinking heat-ed, He does not
io. Sei tu? sia to-sto fu-ci-la-to, Ai-mè, dal vin, scal-da-to, E non mi

Cor. Ingl.

f^p Str. Cor. Ingl.

Bsn.

see me, does not know me. What sor-row! And now I can but die.
ve-de, non mi sen-te. Oh sor-te! eb-ben io mo-ri-rò.

f^pf^pf^pf^pf^p

But O Pe-ter, pray re-mem-ber it is thou that con-demn-est me to per-ish.
Ma, O Pie-tro, ti ram-men-ta Che sei tu quel che mi con-dan-na a mor-te.

p

p *p* *Fl. & Cl. sustain, un poco cres.*

Cello, & D. Bass. pp

più cres.

Bsn. Cello, & D. Bass.

Peter, who has at last recognised Catherine's voice, makes violent efforts to sober himself, and at length cries—

poco a poco stringendo. molto cres. Wind sustain.

accel. molto.

f *PETER (Spoken). Stop there! call him back, f*

Tutti. Fermatevi.

Str. pizz.

smorzando. p

Hns. & K. Dr.

PETER (aside.)

RECIT. GRITZENKO (re-enters running). 3

What dost thou com-mand me, my no-ble Captain? Those fea-tures, and those ac-cents, and more than
 Che co-sa co-man-da, O Ca-pi-ta-no? Quel trat-ti, quel-la vo-ce, El so-pra

f

(To Gritzenko.) a tempo.

all, those last en-trea-ties— Go hast-en, bring back that sol-dier in a moment, or you shall
 tut-to que-gli estremi ac-cen-ti Va, cor-ri, quel sol-da-to qui pres-to ri-con-du-ci, od il ba-

Moderato. a tempo.

p *f*

smart.
ston. GRITZENKO. RECIT. (exit.)

Sa - kin - ka! He does not spare his or - ders!
Sa - kin - ka! non chie - de - ra - gio - ne!

Allegro Moderato.

DANILOWITZ. RECIT.

Sire, your ge - ne - ral no long - er sup - plies the in - for - ma - tion, but I am
Si - re il vo - stro ge - ne - ra - le Di nul - la più ri - spon - de, e cer - to o -

p *f*

Molto moderato. pp PETER.

sure That when we make the at - tack a re - bel - lion will then break out. Re -
mai Che al pun - to dell' at - tac - co u - na ri - vol - ta do - vrà scop - piar! Ri -

p

DANILOWITZ.

- bel - lion! at - tack me! Un - known are the lead - ers' names, nor can we
- vol - ta! at - tac - co! I - gno - to de' ca - piè il no - me e del - la

PETER. 3 DANILOWITZ.

trace the plot. No mat - ter, now I am thinking of her, of Ca - the - ri - na! Ca - the - ri - na!
tra - ma il fil. Che im - por - ta, o - ra si trat - ta di lei, di Cat - te - ri - na! Cat - te - ri - na!

f *p* *f*

PETER. *Allegretto.*

Be-fore mine eyes there ap-pear'd her love-ly i-mage, And brought me back to rea-son.
L'imma-gin sua . . com-par-ve a-gli occhì mi-ei, E al-la ra-gion mi-re-se.

GRITZENKO.

PETER.

How now, Sir? Yes, Captain! The youth for whom I sent you.
Eb-be-ne? Ca-pi-ta-no! Il gio-va-ne sol-da-to.

Allegro vivace.

GRITZENKO.

At the mo-ment I came, The men were just a-bout to load their
Al mo-men-to ar-ri-vai, Che car-ri-can-do sta-ra-no i fu-

Allegro vivace.

wea-pons.
ci-li.

He was tran-quil-ly writ-ing; Be-cause this man is bet-ter far at
Ei tran-quil-lo scri-ve-va; Per-chè quell'uom co-no-sce la scrit-

PETER.

let-ters than
-tu-ra, Più

at o-bey-ing or-ders.
che la di-sci-pli-na.

And then?
E poi?

De-lay not,
t'af-fret-ta,

GRITZENKO.

I say, de - lay not. Do not shoot him, I cried, And then I led him on - ward,
 e poi t'af - fret - - ta. Deh! fer - ma - te gri - dai; El què lo con - du - ce - va,

mf e molto stac.

Un - til we saw a ri - ver close be - side
 Al - lor che vi - sto un fiu - me a noi vi - ci - - -

p

us, And then he slipp'd with - in my hand this pa - - per.
 no, Di sdruc - cio - lar - mi in ma - no que - sta car - - ta.

p

This was the first of his ac - - - tions.
 Pri - ma gli ven - ne fat - - - to.

p

Un poco meno mosso. dolce.

Then, while I look'd up - on him, He plung'd in - to the wa - ter,
 Or men - tre io lo guar - da - va Nell' ac - qua ei si slan - ciò,

Un poco meno mosso.

fz p fz p

dolce.

And, as we see the fish do, He quick - ly swam a - way, he
E co - me fan - no i pe - sci *A* nuo - to se n'an - dō, *A*

fz *p* *fz* *p* *leggiere.*

PETER.

swam, he quick - ly swam a - way. And you let him es -
 nuo - to, a nuo - to se n'an - dō. *E* fug - gir lo la -

GRITZENKO. *PETER.* *GRITZENKO (terrified). (laughing aside.)*

- cape thee? Be not an - gry. Give me the let - ter, and leave me. I go - it does not
 - scias - ti? Per - met - te - te. Dam - mi quel fo - glis - e van - ne. Io vo - ma non im -

Allegretto moderato. *PETER (taking*

mat - ter, Right sure am I I made my shot a good one. Heaven! there's a
 - por - ta, Io cer - to son chel - ti - ro mio fu duo - no. Cielo un a -

Allegretto moderato.

the letter).

ring here! It is Ca - the - ri - na's; I doubt no lon - ger, 'Tis she her - self.
 - nel - lo! quel di Cat - te - ri - na; Più non v'è dub - bio! è des - sa.

Andantino.

p

(Reads.)

"I have been betrayed by you. Farewell for ever. I avenge myself by making your fortune. Send these papers to the Czar as soon as possible. He will be grateful to you, and will deny you nothing."
"Da Voi tradita, fui, per sempre addio. Mi vendico col far la vostra sorte, Rimesse tosto al Czar sian queste carte. E a voi riconoscente. Non negherà più niente."

RECIT. DANILOWITZ.

Do they con-tain the names of the guil-ty trai-tors? Mas-ter, do you hear me?
Ri-chin-don es-se i no-mi de' con-giu-ra-ti, si-re, m'in-ten-de-ste?

PETER.

RECIT. DANILOWITZ.

Ah! Ca-the-ri-na is no more.
Ah! Cat-te-ri-na non è più. Allegro.

O heaven! they
O ciel! son

do, the heads of the con-spi-ra-cy which now threatens to hurt us.
es-si i ca-pi del-la con-giu-ra ch'a noi veg-go ve-ni-re. Allegro.

YERMOLOFF.

DANILOWITZ.

Two of the cap-tains, to us en-tire-ly strang-ers. Let us be
Due ca-pi-ta-ni, a noi del tut-to i-gno-ti! Noi sia-mo a-

YERMOLOFF. DANILOWITZ. YERMOLOFF.

friend - ly! What is the news you bring us? The Czar will join us. He lin - gers.
 - mi - ci? E' qual no - vel - la a - ve - te? Che il Czar qui giun - ge. E' tar - di.

f *p* *f*

PETER. DANILOWITZ. YERMOLOFF (*shrugging his shoulders*).

No, for he waits that he may strike the surer. Two regiments are faithful! But they are distant, while the Swedes are be -
 No, *per-chè aspet-ta onde pun-ir - vi meglio. Due fi-di reg-gi-men-ti. An-cor son lun-gi, e ab-biam qui gli Sve-*

f *f*

YERMOLOFF. DANILOWITZ.

- side us, And they to rise are rea-dy, at a - ny sig - nal. What shall it be? The march of the
 - de - si A sol - le - var - si pron-ti, al pri-mo se - gno. E' qual sa - rà? Sa - ra del Czar la

PETER (*indignantly*). YERMOLOFF.

Czar. What! a march that's sa - cred! And when we hear it, then to the Swedes the camp will be sur -
 mar-cia, Co-me! la mar-cia sa - cra! A ques-to suo-no, Noi ce - de - re-mo il cam-po a-gli Sve -

f *p* *f* 3

PETER.

- ren - der'd, And we will go and join them. You talk of down - right trea - son!
 - de - si E' ci u - ni - rem con lo - ro. Qual tra - di - men - to in te - si!

f *f* *p* *Attaca Finale.*

(During the symphony they strike the tent.)

Allegro moderato.

VI.

PIANO.
- 138.

p *sfp*

Tr. & Cello. *Bsn. & D. Bass.*

Ob. & Cl. sustain.

cres. *molto cres.*

(Ismailoff enters, followed by several soldiers.) SOPRANOS (Recruits, Sutlers and Peasants).

p *Str. & Bsn.* *Tr.*

O Heaven! what do they
O ciel quai nuo . . . ve a -

cres.

say? What cau - ses this trou - ble, this dis -
- van? Per - ché tant' af - fan - no, che mai

CHORUS. Presto.
SOPRANOS.

may?
fu?

TENORS.

BASSES.

Ex - plain!
Che fu,

have
che

those who should
fu un ne -

Presto. $\text{♩} = 66$.
Vl.

Tr.

Tutti.

aid us, To ven - geance be - tray'd us, be - tray'd us, ex - plain.
mi - co, è sta - to sco - per - to che fu, di - te al - fin.

aid us, To ven - geance be - tray'd us, ex - plain.
mi - co, è sta - to che fu, di - te al - fin.

aid us, To ven - geance be - tray'd us, ex - plain.
mi - co, è sta - to che fu, di - te al - fin.

Vl. & Cl.
p dolce.

ISMAILOFF.

There are sud - den ti - dings
O ter - ror e - stre - mo

Fl.

Vl. & Cl.

Str.

That the Czar is com - ing— Yes! ev'n
E lo Czar lui stes - so s'è Ac -

Ob. Vl. Fl. & Cl.

now while we talk, He comes, he comes to a - venge and
- cer - ta cia - scun che Pie - - tro giun - to in se - gre - to è

Vl. Fl. & Cl.

slay!
qui.

SOPRANOS. *ff*
 Then 'tis he who yields him-self up to our hate, To - day he shall
Il ti - ran lui stes - so a noi si do - nò in man ci ca -

TENORS. *ff*
 Then 'tis he who yields him-self up to our hate, To - day he shall
Il ti - ran lui stes - so a noi si do - nò in man ci ca -

BASSES. *ff*
 Then 'tis he who yields him-self up to our hate, To - day he shall
Il ti - ran lui stes - so a noi si do - nò in man ci ca -

ff Tutti.

per - ish, 'tis jus - tice and fate, To - day he shall per - ish, 'tis jus - tice and
 - dè si fe - riam il ti - ran, In man ci ca - dè si fe - riam il ti -

per - ish, 'tis jus - tice and fate, To - day he shall per - ish, 'tis jus - tice and
 - dè si fe - riam il ti - ran, In man ci ca - dè si fe - riam il ti -

per - ish, 'tis jus - tice and fate, To - day he shall per - ish, 'tis jus - tice and
 - dè si fe - riam il ti - ran, In man ci ca - dè si fe - riam il ti -

PETER (to Danilowitz).

Come on then!
 S'av - van - zin!

come on then!
 s'av - van - zin!

fate, shall per - ish, shall per - ish, 'tis on - ly fate.
 - ran, si mo - rà, si mo - rà, non v'è per-don.

fate, shall per - ish, shall per - ish, 'tis on - ly fate.
 - ran, si mo - rà, si mo - rà, non v'è per-don.

fate, shall per - ish, shall per - ish, 'tis on - ly fate.
 - ran, si mo - rà, si mo - rà, non v'è per-don.

RECIT. YERMOLOFF (to Danilowitz and Peter).

His doom they do de - cree : A - rise and fol - low me ! Too long, my com - rades
 Voi ne di ces - te il ver Ve - ni - te or pres - so a me Per tun - go tem - po ah

brave, in si - lence have we wait - ed, Too long for - borne for men who with just cause have
 sì, Nell' om - bra nel sì - len - zio as - pet - ta - - mo il dì, il dì di far ven -

lento.

fp
Str.

Allegretto moderato.

hat - ed. Strike up the mu - sic! the mo - ment is near, . . . To the
 - det - ta. Al suon di trom - be! Or se - gui - te il mio piè . . . Ed il

Allegretto moderato. ♩ = 84.

Str. p

tune of the march to which they did crown him; Let us one and all swear That from this
 suo-no all' u - dir della mar - cia sa - cra - ta Sì la mar - cia del O zar per tut-to ah!

Cl. *Fl.* *Cl.*

(to the soldiers.)

camp the des - pot goes not liv - ing. If you hear and a - gree, Re - peat the oath with
 sì, sì giu - re - rà sua mor - te. Non è ver? non è ver? Che qui fa giu - ro o -

VI.

Cl. Bsn. & Hns. sustain.

me, . . . That he shall fall Be - neath a - veng - ing swords,
 - gnun . . . Fa giu - ro o - gnun Che il ti - ran pe - ri - rà,

cres. *poco* *a* *poco.*

CHORUS.—SOPRANOS.

Fall . . by our hands . . un-for - giv - ing.
 Si . . lo giu - riam . . Eî mor - ra.

TENORS.

Fall . . by our hands . . un-for - giv - ing.
 Si . . lo giu - riam . . Eî mor - ra.

BASSES.

Fall . . by our hands . . un-for - giv - ing.
 Si . . lo giu - riam . . Eî mor - ra.

Bssn.

pesante.

THE OATH.

Andante maestoso.

PETER (aside, raising his hands to heaven).

Thou . . who canst aid, Thou . . who wilt hear, Thron'd in heav'n a - far,
 Ciel . . pro - tet - tor, Ciel . . pro - tet - tor, Tu ne sal - va an - cor !

Andante maestoso. $\text{♩} = 60$.Tpts. &
Tromb. *pp*

DANILOWITZ.

Thou . . who canst aid, Thou . . who wilt hear, Thron'd in heav'n a - far !
 Ciel . . pro - tet - tor, Ciel . . pro - tet - tor, Tu ne sal - va an - cor !

PETER.

Now that
Tu che

CHORUS. NATALIA AND EKIMONA with the first Sopranos.

Thou . . who canst aid, Thou . . who wilt hear,
 Ciel . . pro - tet - tor, Ciel . . pro - tet - tor,

*pp*Thou,
Ciel !Thou,
Ciel !Look from heav'n a - far,
Tu ne sal - va an - cor !*pp* ISMAILOFF with first Tenors.

Thou . . who canst aid, Thou . . who wilt hear, Look from heav'n a - far,
 Ciel . . pro - tet - tor, Ciel . . pro - tet - tor, Tu ne sal - va an - cor !

YERMOLOFF with first Basses.

Thou,
Ciel !Thou,
Ciel !Look from heav'n a - far,
Tu ne sal - va an - cor,Cl. Bssn.
& Hrs. *p*

ERIMONA AND NATALIA.

DANILOWITZ.

PETER.

SOPRANOS.

TENORS.

BASSES.

Bass.

Cl. Bsns. & Hns.

*pp*Now that
Re del*pp*Now that
Tu che

pe - ril is round me, and trea - son is near, Give Thy light . - and succour to the Czar.
ve - di le rec tra-me lor, - prendi i miei Di ma sal - - va la mia patria ancor.

*pp*Now that
Re del*pp*Now that
Re del

pe - ril is round us, and ty - ran - ny near, Give us right .
Ciel . im - plo - riam tuo fa - vor . sal - va noi Dal ti - ran -

pe - ril is round us, and ty - ran - ny near, Give Thy suc - cour
ve - di le rec tra - me lor - - giu - sto ciel, Ah pro - teg - ga e

pe - ril is round us and ty - ran - ny near,
Ciel . im - plo - riam tuo fa - vor - - sal - va noi,

hear us, hear us! Give us ven - geance
O ciel! O ciel! Dal ti - ran ne

pe - ril is round us, and ty - ran - ny near, Give us ven - geance
Ciel . im - plo - riam tuo fa - vor - - sal - va noi, Dal ti - ran ne

hear us, hear us! Give us ven - geance
O ciel! O ciel! Dal ti - ran ne

pp

and ven-geance on the Czar!
la Rus-sia salva ancor,

Give right,
O ciel,

and ven-geance on the
pa-tria sal-va an-

to the Czar!
sal-vail Czar!

Give light, give
Che Dio, che

light and suc-cour to the
Dio, pro-teg-gie sal-vail

Give light and suc-cour to the Czar.
O ciel, La pa-tria salva ancor.

Give right and ven-geance on the
O Dio, la pa-tria sal-va an-

now on the Czar,
sal-va an-cor,

Give right, give right and ven-geance on the
O Dio, O Dio, la pa-tria sal-va an-

now on the Czar,
sal-va an-cor,

Give right, give right and ven-geance on the
O Dio, O Dio, la pa-tria sal-va an-

now on the Czar,
sal-va an-cor, Hns.

Give right, give right and ven-geance on the
O Dio, O Dio, la pa-tria sal-va an-

p

mf Military Band on the stage.

THE CZAR'S MARCH.

Tempo di marcia, ben moderato.

(The Chorus repeats the Oath.)

Czar.
cor.Czar.
cor.

YERMOLOFF.

Ah! hark to the sig-nal of the ty-rant's fall!
E' la mar-cia sa-cra è di mor-te il se-gnal.

Czar.
cor.Czar.
cor.Czar.
cor.

(Distant music of the regiment of Yermoloff.)

*Tempo di marcia, ben moderato. ♩ = 76.**pesante.**f^o Tutti*

DANILOWITZ.

Thou . . . who canst aid, Thou, Thou who wilt hear, Thron'd in heaven a - far!
 Ciel . . . pro - tet - tor! Ciel sal - va - ci an - cor Dio ne sal - va an - cor!

NATALIA AND EKIMONA (with the 1st Sopranos to the end of the Act).

Thou . . . who canst aid, Thou, Thou who wilt hear, Thron'd in heaven a - far!
 Ciel . . . pro - tet - tor! Ciel sal - va - ci an - cor Dio ne sal - va an - cor!

ISMAILOFF (with the 1st Tenors).

Thou . . . who canst aid, Thou, Thou who wilt hear, Thron'd in heaven a - far!
 Ciel . . . pro - tet - tor! Ciel sal - va - ci an - cor Dio ne sal - va an - cor!

YERMOLOFF (with the Basses).

Thou . . . who canst aid, Thou, Thou who wilt hear, Thron'd in heaven a - far!
 Ciel . . . pro - tet - tor! Ciel sal - va - ci an - cor Dio ne sal - va an - cor!

ff (Orchestra.)

(Military band on the stage.)

Now that pe - - - ril is round him and trea - - - son is near,
 Tu che ve - - - di le ree tra - me lor, giu - sto ciel,

Now that pe - - - ril is round us and ty - - - ran - ny near,
 Re del ciel im - plo - riam tuo fa - vor sal - va noi,

Now that pe - - - ril is round us and ty - - - ran - ny near,
 Re del ciel im - plo - riam tuo fa - vor sal - va noi,

Now that pe - - - ril is round us and ty - - - ran - ny near,
 Re del ciel im - plo - riam tuo fa - vor sal - va noi,

ff (Orchestra.)

Give Thy light, . . . and suc-cour to the Czar.
Ah pro - teg - - - gi e sal - va il no - stro Czar.

PETER (*rushing forward in spite of Danilowitz*).

What
 Sol -

Give us right, . . . and ven-geance on the Czar.
dal ti - ran . . . la pa - tria sal - va an - cor.

Give us right . . . and ven-geance on the Czar.
dal ti - ran . . . la pa - tria sal - va an - cor.

Give us right, . . . and ven-geance on the Czar.
dal ti - ran . . . la pa - tria sal - va an - cor.

Cl. Bsns.
 & Hns.

dim.

Fl. Ob.
 Cl. & Str.

Un poco più presto.

PETER'S ADDRESS TO HIS SOLDIERS.

mad - ness is on you, that los - ing all rea - son, You fol - low the bid - ding of trea - son?
da - ti voi . . . chi mai . . . con-si - glia in voi Qual de - li - ro s'ap-pi - glia

Be -

O

Be -

O

Be -

O

Un poco più presto. ♩ = 84.

fp

fp

fp

fp

fp

fp

ff Tutti.

gone, or take a part with us, Who go to drive a hat-ed foe be-fore . . us.
van - ne, o se - gui, noi che noi mar - ciam con-tro un ti - ran, con-tr'un sel - vag - gio.

gone, or take a part with us, Who go to drive a hat-ed foe be-fore . . us.
van - ne, o se - gui, noi che noi mar - ciam con-tro un ti - ran, con-tr'un sel - vag - gio.

gone, or take a part with us, Who go to drive a hat-ed foe be-fore . . us.
van - ne, o se - gui, noi che noi mar - ciam con-tro un ti - ran, con-tr'un sel - vag - gio.

marcato. *p Str.*

- gainst the Czar you lov'd of yore!
con - tr' il vo - stro im - pe - ra - tor?

ff We hate him, now our Czar no more.
Ei non l'è più, ei non l'è più.

ff We hate him, now our Czar no more.
Ei non l'è più, ei non l'è più.

ff We hate him, now our Czar no more.
Ei non l'è più, ei non l'è più.

stac. *ff Tutti.* *p Str.*

ter - nal shame will fall on you!
da - te, ch'ei lo pub sa - per!

Who dares to ques - tion what we do?
Ch'ab - bia - mo noi qui - vi a te - mer!

Who dares to ques - tion what we do?
Ch'ab - bia - mo noi qui - vi a te - mer!

Who dares to ques - tion what we do?
Ch'ab - bia - mo noi qui - vi a te - mer!

stac. *ff Tutti.*

PETER. *Tempo largo.* *ad lib.*

E - ven I! What? be-cause you are wroth, For re-dress of an
O - da o - gnun! Dun - que voi sul na - tal vo - stro suol Lo stra -

vl. *Tempo largo.*

ff Tutti. p Str.

ill. To the strang - er ap - peal? . . . To reach this hat - ed
nier pre - fe - ri - te chia - mar? . . . Che! per pu - nire il

Allegretto moderato. ♩ = 92.

f *f*

Czar, . . . Dis - grace your names for e -
Czar, Co - prir - vi d'al - ta in - fa -

Str. p e stac.

ver, And break your so-lemn oath, ri, And an-cient ties dis-
 mia tra-dir i vo-stri giu E ven-de-re la

se - - - ver? No, no, no, At but a
 pa - - - tria, No, no, no, Al sol ve -

cres. *un poco più presto.*

f p *Bssn.* $\text{♩} = 126.$ *p Str. Cl. & Bssn.*

sight of the arms of your foe, You your hate will lay by, In your old coun-try's
 der del ne-mi-co ves-sil l'i-ra vo-stro ob-bli-a-te pen-sa-te al vo-stro

war, And march in her de-fence u-ni-ted, No leaf of loy-al lau-rel
 suol Pen-siam sol-da-ti al-la di-fe-sa Per-chè L'o-nor a voi l'im-

Wind. *p e staccato.* *8va*

blight-ed: What if the strang-er meet you, And with thund'ring wel-come
 po-ne: Quan-do il ne-mi-co av-van-za, E tuo-nar già s'o-de il ca-

Tpts. *Ins.* *Tpts.* *p*

Str. *Ins.*

molto cres.

greet you! Let Rus-sia's ban-ner fly, And
no ne, O vin-ce-re, o mo-rir, Si
Wind. *cres.* *f* *Str.*

raise the bat-tle-cry, "To con-quer, or die!" "To con-quer, or
vin-ce-re, o mo-rir, sol-da-ti an-diam, pre-sto andiam pre-sto an-

die!" And I swear by my man-hood, To yield you up the Czar, A-lone, un-de-
diam. Vin-ci-tor m'im-pe-gno di dar-vi in man il Czar, So-lo, e senz'

Str. *p* *Basn.* *p* *Str. pizz.*

- fend-ed, to be slain if you will. A-lone, un-de-
ar-mi, si pro-mes-sa to voi fo, sol, sol, e senz'

TENORS. *p* *stac.*
A-lone? un-de-fend-ed?
sol? e senz' ar-mi?

BASSES. *p* *stac.*
A-lone? un-de-fend-ed?
sol? e senz' ar-mi?

Ob.

- fend - ed, to be slain, I do swear it!
ar - mi, lo pro - met - to ve to giu - - ro.

to be slain? if we will.
lo pro - met - to? puoi giu - rar?

to be slain? if we will.
lo pro - met - to? puoi giu - rar?

Fl.

(He throws away his sword.)

YERMOLOFF. PETER.

Who art thou to swear? Who am I? the Now strike me!
Ma, ma chi sei tu? Chi son io? il Czar! fe - ri - te!

ad lib. *p Str.* *f Tutti.*

A tempo molto moderato.
PETER.

CHORUS.—SOPRANOS.

Ah!
Ah!

TENORS.

Ah!
Ah!

BASSES.

Ah!
Ah!

(All fall on their knees.)

pp Let us fall at his
Noi ca-diam a tuoi

A tempo molto moderato. ♩ = 88.

Vi. & Cl. pp

*ff Tutti. dim. Ped. p Hns. & Tromb. sustain. **

K. Dr.

Ah! my bravesons!
Ah! fi - gli miei!

at his feet!
a tuoi piè!

are thine
a te

feet!
piè!

We are thine to com-mand!
E ci diam tut - ti a te!

Bssn.

sons!
miei!

Be hearth and home the
Pel suol na-lal e

cres. poco a poco.

are thine,
a te

are thine
col cuor

to com-mand.
col - la fè.

cres. poco a poco.

are thine,
a te

are thine,
Pietro

are thine,
col cuor

thine
e

to com-mand.
col - la fè.

cres. poco a poco.

are thine,
a te

are thine,
Pietro

are thine,
col cuor

thine
e

to com-mand.
col - la fè.

Fl. & Cl. sustain.

cres. poco a poco.

Str. *fp*

p

Cello.

bat - tle - word, To glo - ry let me guide you; From foeman's fire and foeman's sword, There's no one here would
 per il ciel marcia - te al - la vit - to - ria, E sen - za te - ma an - da - te, an - da - te sot - to la mi -
 (All rise at a gesture from Peter.)

Come on!
 marciam!

Come on!
 marciam!

Come on!
 marciam!

hide you! He who strikes for the right, in death can ne - ver die; There - fore man - ful - ly
 - tra - glia che com - bat - te pel rè, com - bat - te sì pel ciel del sol - da - to il

come on!
 marciam!

who strike then for the right,
 che pu - gna pel suo rè

in death can ne - ver die;
 com - bat - te sì pel ciel

We
 chi

come on!
 marciam!

come on!
 marciam!

Wind sustain.

poco

poco.

fight for King and country on high, The voice of hon-our call-eth, To ev'-ry one that
 cor re - spon - di a ques-to ap - pel e quel - lo del - la glo - ria e quel - lo del - la

will go forth to fight for glo - ry up - on high!
 pu - gna pel suo suol com - bat - te sì pel ciel!

p Ped. Str. Hns. & Tromb. sustain.

molto cres. fall - eth, To ev'-ry one that fall - eth E - ter - nal Heaven!
 glo - ria e chi muor col ar - mi in ma - no un di ri - vi - vrà!

f To Heaven!
 vi - vrà! . . .

f To Heaven!
 vi - vrà! . . .

molto cres.

rall. al tempo della Marcia.

is nigh, heaven is nigh!
 Nel ciel, vi vrà nel ciel!

Heaven is nigh! Thou who canst aid,
 vi vrà nel ciel! ciel pro - tet - tor,

Heaven is nigh! Thou who canst aid,
 vi vrà nel ciel! ciel pro - tet - tor,

Thou, Thou who canst aid,
 Ciel, ciel pro - tet - tor,
 Tempo di Marcia ben moderato.

ff Tutti. pesante.

Thou, Thou who wilt hear, Thron'd in heaven a - far; Thou . . . who didst aid,
 Deh! sal - va il Czar, sal - va, sal - va il Czar; Ciel . . . pro - tet - tor,

Thou, Thou who wilt hear, Thron'd in heaven a - far; Thou . . . who didst aid,
 Deh! sal - va il Czar, sal - va, sal - va il Czar; Ciel . . . pro - tet - tor,

Thou, Thou who wilt hear, Thron'd in heaven a - far; Thou . . . who didst aid,
 Deh! sal - va il Czar, sal - va, sal - va il Czar; Ciel . . . pro - tet - tor,

Thou . . . who wilt hear, Thron'd in heaven a - far, Now that pe - ril is round us and
 Deh! sal - va il Czar, sal - va, sal - va il Czar, Ei pro - met - te il per - don e l'o -

Thou . . . who wilt hear, Thron'd in heaven a - far, Now that pe - ril is round us and
 Deh! sal - va il Czar, sal - va, sal - va il Czar, Ei pro - met - te il per - don e l'o -

en - e - mies near, Give us right and conquest in the war.
bli - o noi giu-riam, Di pu - gnar di vin-ce-re per lui.

en - e - mies near, Give us right and conquest in the war.
bli - o noi giu-riam, Di pu - gnar di vin-ce-re per lui.

en - e - mies near, Give us right and conquest in the war.
bli - o noi giu-riam, Di pu - gnar di vin-ce-re per lui.

p *Cl. Bsn. & Hns.* *dim.*

DANILOWITZ (*joyfully*). *f*

YERMOLOFF (*despairingly*). No, 'tis a -
No, 'tis a -

Ah! 'tis too late, we are sur-prised, And the foe in the camp.
On - ta a noi sor-pre-si siam, sor-pre-si noi siam.

(*distant roll of drums.*)
Tromb. Hns. & Tpts. sustain.

Ped.

you - der come our friends!
mi - ci, a-mi - ci son.

PETER.

And keep their pro-mise thus, To fight or die with us!
Che in pun-to quì ar-ri-var Con noi pron-ti a pu-gnar.

Tnr. *f*

Side Dr. on the stage.

Cello. & D Bass.

(Enter on the hill to the left, the band of the regiment of Tobolsk Grenadiers.) PAS REDOUBLÉ.

88. *8va.*

Picc. Fl. Cl. & Side Dr. *f*

Sva.

Ah ! from Tobolsk come our bold gre-na-diers.
 Ah ! son que - i i gra - na - tier di To-bolsk.

Sva.

Sva.

The MARCH, together with the PAS REDOUBLE.

CHORUS OF WOMEN, with Natalia and Ekimona.

O wel - come here, our com - rades brave, The
 Sa - lu - te o bra, - vi ca - va - lier, sa -

Sva.

fore - most aye in dan - ger, Who know the he - ro's way to o'er -
 lu - te a voi sol - da - ti, o bra - vi sol ci - toc - ca - no il

Sva.

- throw and sub - due; No mai - den but would be a slave, At
 cor sol il cor; Sor - ri - de a-mor sem - pre al va - lor e
 Sva.....

home or with the strang-er, To brave and loy - al hearts, who can con - quer like
 la bel - ta ri - bel - li Null han - no a ri - fu - tar al va - lor, al va - -
 Sva.....

(Enter on the hill to the right the band of a Tartar cavalry regiment.) PETER.
 you. Ah! . . be-hold ye
 lor. Ah! . . ve-de-te

FANFARE.

ff Cornets, Tpts. & Saxhorns (on the stage).

our Tar-tars from the Don!
 Tar-ta-ri del Don!

The MARCH and the FANFARE together.

DANILOWITZ, ISMAILOFF, and four Tenors.

DANILOWITZ, ISMAILOFF, and four Tenors.

O wel - come here, our Tar - tars brave, Pre -
Sa - - lu - te o bra - vi ca - va - lier, sa -

PETER, YERMOLOFF, and four Basses.

PETER, YERMOLOFF, and four Basses.

The musical score consists of two staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). It contains several measures of music, including rests and eighth notes. The second staff continues the melody. Below the staves, there are two lines of lyrics. The first line reads "O wel - come here, our Tar - tars brave, Pre -". The second line reads "Sa - lu - te o bra - vi ca - va - lier, sa -".

O wel - come here, our Tar - tars brave, Pre -
Sa - lu - te o bra - vi ca - va - lier, sa -

CHORUS.—TENORS.

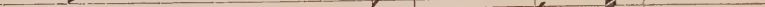
CHORUS.—TENORS.

BASSES.

BASSES.

*Tutti.
Orchestra.*

- par'd for ev' - ry dan - ger, Who on - ly here come forth to o'er -
- lu - te miei sol - da - ti, Chi per la pa - tria muor e per



 - par'd for ev' - ry dan - ger, Who on - ly here come forth to o'er -
 - lu - te miei sol - da - ti, Chi per la pa - tria muor e per

O wel - come! pre - par'd - to o'er -
A - mi - ci, chi muor . . . per

wel - come here, O wel - come! Who but come forth to o'er -
lu - te o no - stri a - mi - ci, Mar-ciam chi muor . . . per

- throw and sub-due! We long to meet the strang - er, With
l'im - - pe - - ra - tor! E - ter - - no ben go - drà nel ciel, E -

- throw and sub-due! We long to meet the strang - er, With
l'im - - pe - - ra - tor! E - ter - - no ben go - drà nel ciel, E -

- throw and sub-due! the strang - er, With
l'im - - pe - - ra - tor! go - drà nel ciel, E -

- throw and sub-due! To meet the strang - er, With
l'im - - pe - - ra - tor! E - ter - - no ben go - drà, E -

(Cannon behind the scenes.)

gal - lant ones like you.
 - ter - no ben go - drà.

RECIT. PETER.

gal - lant ones like you. But hark! but hark! 'tis the
 - ter - no ben go - drà. *As - coltiam, as - col-tiam, il se -*

gal - lant ones like you.
 - ter - no ben go - drà.

gal - lant ones like you.
 - ter - no ben go - drà.

RECIT.

Tutti *ff* *Orchestra.* *p* *Str.*
P.c.d.

A tempo. Andante.

fight
gnal

doth be - gin,
a pu - gnar,

a -
mar -

f 'Tis the fight
Il se-gnal

doth be-gin,
a pu-gnar,

f 'Tis the fight
Il se-gnal

doth be-gin,
a pu-gnar,

f 'Tis the fight
Il se-gnal

doth be-gin,
a pu-gnar,

A tempo. Andante. ♩ - 48.

f Wind sustain. *p* *f* *p*

way,
ciam,

gal-lant hearts,
miei guer - rier,

'tis for
per il

a - way,
mar - ciam,

gal - lant hearts,
per il ciel,

a - way,
mar - ciam,

gal - lant hearts,
per il ciel,

a - way,
mar - ciam,

gal - lant hearts,
per il ciel,

f *p* *fz* *p*

heaven, and for our na - tion,
ciel e per la pa - tria,
 EKIMONA AND NATALIA.

for heaven, and for our na - tion.
pel ciel e per la pa - tria.

for heaven, and for our na - tion.
pel ciel e per la pa - tria.

for heaven, and for our na - tion.
pel ciel e per la pa - tria.

for heaven, and for our na - tion.
pel ciel e per la pa - tria.

fz p fz p

PETER.

An oath, an oath to die or win, to die or
Andiam, andiam cia-scun giu - ri di pu - gnar

pp cres. ff

Tempo della marcia.
Sua.

3 3

The OATH, the MARCH, the PAS REDOUBLÉ, and the FANFARE together.

win.
re.

CHORUS. THE OATH.

Here for our home, here for our heaven,
Per il suo suol e per il ciel,

Here for our home, here for our heaven,
Per il suo suol e per il ciel,

Here for our home, here for our heaven,
Per il suo suol e per il ciel.

(THE PAS REDOUBLÉ.) ♩ = 84. Military Band (on the stage).
Sva

(THE FANFARE.) Military Band (on the stage).

(THE MARCH.) Orchestra Tutti.

Strike we the con - qu'ring blow, He who
Mar - - - - ciam, mar - ciam, mar - ciam, Chi per -

Strike we the con - qu'ring blow, He who
Mar - - - - ciam, mar - ciam, mar - ciam, Chi per -

Strike we the con - qu'ring blow, He who
Mar - - - - ciam, mar - ciam, mar - ciam, Chi per -

Sva

dies . . . on the field, by his judge . . . is forgiv'n.
 ri - - - - - rà pu - gnan-do com - bat - - - - - te pel ciel,

Sva.

dies . . . on the field, by his judge . . . is forgiv'n.
 ri - - - - - rà pu - gnan-do com - bat - - - - - te pel ciel,

March, Ah! march on! . . . march on to meet the
 mar-ciam al no-stro ap -

Sva.

March, Ah! march on! . . . march on to meet the
 mar-ciam al no-stro ap -

Più presto. PETER.

To vic - - to - ry! To vic - - to - ry!
Guer - rier . . . marciam! Sol - da - - ti andiam!

foe. Vic - to - ry! vic - to - ry, march
pel. Ah marciam, ah marciam, mar -

foe. Vic - to - ry! vic - to - ry, march
pel. Ah marciam, ah marciam, mar -

foe. Vic - to - ry! vic - to - ry, march
pel. Ah marciam, ah marciam, mar -

Più presto. ♩ = 96.

Orchestra *ff*
Tutti.

on! on! on!
ciam! ciam! ciam!

Wind sustain.

Sca...... (The curtain falls.)

END OF THE SECOND ACT.

ACT III.

PRELUDE.

No. 44.

An apartment in the Czar's palace. The back of the stage is entirely filled by a rich window, with gill frames and blinds that open on the outside. On the left is a door communicating with the gardens; on the right, a door leading to the palace. On the right of the stage are a hatchet and a carpenter's working dress, laid on a chair; and a writing-table, with materials for writing.

Allegro scherzoso.

PIANO. $\text{♩} = 69.$

p *Hns.* *Fl. & Vl.* *dolce e leggiero.* *Cl. sustain.*

Cello. & D. Bass.

cres.

cres. *dim.* *con espress.* *Cl. & Hn.* *Str.* *Fl.* *cres.*

Cl. & Hn. *Fl.* *cres.*

Vl. *Cl. sustain.* *Str.*

cres. *più cres.* *Wind.*

molto cres. *f* *Str. & Wind.* *dolce.* *p* *cres.*
dim. *f* *Tutti.* *p Str.* *dolce.* *Cl. sustain.*
Fl. *Ob. & Hn.*
cres. *Str. & Bsn.* *fp* *fp*
fp *Hns.* *Str.* *Wind sustain.* *Cello. & Bsn.*
Sva..... *Tutti*
(The curtain rises.) *p Wind.* *molto cres.* *dim.* *pp*
Ped. *Ped.*

RECIT.
PETER.

To fly the phan-tom thought Which haunts me to my tor-ment, I give my-self a -
 Dal cor per i - sca - ciar Quel sov - ve - nir a - ma - to Roz - zi la - vo - ria

PIANO. *Str. p*

RECIT.

- gain To this rude pea-sant la - bour. A - las! a - las! The de-vice is in
 far Ho la man de - di - ca - to. Ahi - mè! ahi - mè! Va - no mè quel la -

Allegro. *f*

Allegro. *più lento.*

vain; . . Let me toil as I will, I can fa-tigue my arm, but not for-get.
 vor . . . La fa - ti - ca por - tò, E mai l'o - bli - o, non mi re - co.

p *f* *p*

Andantino quasi allegretto.

Andantino quasi allegretto. ♩ = 69.

f *Fl. & Hrs. dolce.* *mf Str. & Wind.* *p* *mf*

PETER. *dolce e con espress.*

O hap-py
 O lie - ti

p *Fl. & Cl.* *p* *Str.*

days of joy and sor - row blend - ed, When she was mine. . . .
di tra pa - ce scor - si e guer - ra, El - la mi a - mò. . . .

Hn. *fp*

dolce.
 Ah! . . are all for e - ver past! Then was I rich, . . by her
Ah! . . fui fe - li - ce al - lor! Ve - der - la sol, . . mi fea

Fl. Cl. & Bsn. *p* *Str.* *Hn.*

cres.
 true heart be - friend - ed, Now I am lone and poor, . . King of a de - sert
re sul - la ter - ra, Da lei lon - tan ahi - mè! . . No, no, non son più

Str. & Wind. *fp* *f* *p*

vast! Ah! re - turn, re - turn,
re! O mio ben, mio ben,

Tnr. *p cantabile.* *cres. Tutti.*

VI. *p*

re - turn, . . . thy wrongs for - give me, Those
ri - tor - na ed ab - ban - do - no Lo

Ob. *dim. e leggiero.* *p*

Hns. & Bsn.

hap-py hours of bliss re-store! O Fate! . . of crown be-reave . . me, But . .
scet - tro e lo splen-dor! De - stin . . mi pren-di il tro - - no, Ma deh!

ff *p Str.*

give me love once more! . . O give . . me, O give . . me, O
ren - di - mi l'a - mor! . . Ah ren - di-mi, ah! ren - di-mi, Ma

pp *p Str.*

Cello, & Bsn.

poco riten. *a tempo.*
 give me love once more! Ah! re - - turn! ah! . . .
ren - di - mi l'a - mor! a tempo. O mio . . ben! o . . .

Fl. & Hns. dolce. Str.

ad lib. *a tempo.*
 re - turn!
 . . . mio ben!

Fl. Cl. dolce. p Fl. & Hns. Hn.

mf < p mf < p *Fl. & Cl. dolce.*

Str. & Wind.

dolce con espress.

Yes, . . . thou hadst led my
Tu il mio va - sel gui

Vi. con Sord.

*pp**Tnr. Cello. & D. Bass.**ppp**Hn.*

way - ward bark so right - ly, To the proud . .

da - vi ver - so il por - to, I the va per

Sord.

land . . of fame . . which ne'er de - cays,
te . . sul sen - tier, . . sul sen - tier dell' o - nor,

*Sord.**Fl. Ob. & Cl.**fp**dolce.*

Hadst . . been the star . . that
La . . . pa - tria in te . . . la sua

*Sord.**ppp**Hn.**cres.*

shed a - loft so bright - ly,
stel - la scor - ta a vri - a,

Sord.

From our far North . . o'er
Ch'un guar - do sol . . può

Str. & Wind.

p *dolce.*

all the world its blaze! Ah! re - turn,
sol peço dar va - lor. O mio ben,

f *p* *espress. Tnr.* *marcato.*
Basn. *Basn.* *Cello.*

molto cres.

re - turn, mio ben,

Wind. molto cres. *ff Tutti.*

Re - turn, thy wrongs for - give me, Those hap - py hours of
Ri - tor - naed ab - ban - do - no, Lo scel - tro

Ob. *p* *dolce e leggiero.* *Basn. & Hns.*

bliss re-store, O Fate, of crown be - reave me, But
lo splendor, De - stin - mi pren - di il tro no, Ma deh!

f *cres. molto.* *ppp*

give me love once more! O give me, O
ren - di - mi l'a - mor! Ah! ren - di - mi, ah!

cres. *p* *pp*

Cello. & Basn.

*poco ritardando.**a tempo.*give . . . me,
ren - di-mi,O give me love once more!
Ma ren-di - mi l'a - mor!Ah, re - -
O mio . . .*a tempo.**colla voce.**p**Fl. & dolce.
Hns.**Sva.....**Vi.**cadenza ad lib.**molto accelerando.*- - turn,
ben,ah,
ah,re - turn, thy wrongs for - give me, Those hours of bliss re -
ri - tor-na ed ab - ban - do - no Lo scet-tro e lo splen -*Fl. & Hns.**Str.*

3

*rall.**Or*. once
. l'a - -*cres.*- - store,
dor,O Fate! of crown be - reave me, But give me love once more,
Des-tin pren-di'l mio tro - no, Ma ren-di-mi l'a - mor,. once
. l'a -more!
mor!more! . . .
mor! . . .*Cl.**dolce.**poco rallentando.**p**Str.**Tutti.**Hn.**pp
Ped.*

Allegro con moto. PETER.

En - ter, Da - ni - lo - witz; Ap - proach thou, I
 En - tra Da - ni - lo - witz, t'ap - pres - sa il

PIANO.

(Pointing to the door on the left.)

bid thee; And of good-will an - o - ther proof I give thee: With-in this pri-vate cor-ner of the
 chie - do; del mio fa - vor vo' dar-ti un' al - tra pro - va: In que - sto lo - co a - sco - so del pa -

Allegro con spirito. DANILOWITZ.

pa - lace, look round thee. What
 - laz - zo os - ser - va. Che

Allegro con spirito.
dolce e leggiero.

see I? The work - shop of Pe - ter in
 ve - do? L'of - fi - ci - na di Pie - tro in Fin -

Fin - land, not far off . . . from the house, from the house of Ca - the -
 lan - da, non lun - gi . . . dall' a - sil, dall' a - sil di Cat - te -

ri - na. There is the shop I worked in. And now the
 ri - na. Ec - co la mia bot - te - ga il pa - stic -

p

cook is made in - to the colonel and the friend of the Czar, for he con - ver - ses with me of Ca - the -
 - ciere or fat - to co - lo - nel - lo ed a - mi - co del Czar, poich' e - gli par - la con me di Cat - te -

f

PETER.
 ri - na, me a - lone, 'Tis true; and yet, in spite of all our re - search - es, we as
 ri - na, con me sol. E' ver! dun - que, mal - gra - do tan - te no - stre ri - cer - che ancor siam

f *p*

DANILOWITZ.
 yet have not a - ny ti - dings; That she has per - ish'd I doubt not! No, Sire, she has not
 pri - vi di sue no - vel - le? ah non v'è dub - bio, è mor - ta! No, Sì - re, non è

p *f*

PETER.

DANILOWITZ.

per-ish'd, that I am sure of. Would it were so! But I fear you may have
 mor-ta, io ne ri-spon-do. Me fe-li-ce! Ma per voi for-se è per - -

Allegro moderato. PETER.

lost her. What hear I? But, without my per -
 du-ta, Che sen - - - to! Ma chi sen-za mio per -

DANILOWITZ.

- mis-sion, who now en-ters this cham-ber? 'Tis a sol-dier, who as sen-ti-nel I
 - mes-so, in queste stan-ze s'in-nol-tra? E'un sol-da-to, ch'ho po-sto in sen-ti-

PETER (seeing the door open).

post-ed. And who looks as if he wish'd to say something to me; let him there-fore en-ter.
 - nel-la. E che sem-bra vo-ler me-co par-la-re, la-scialo dun-que en-tra-re. Ob.

Allegretto molto moderato.

staccato. Fl. Ob. & Cl. ben marcato.
 Bssn. & Cello.

GRITZENKO (*much afraid*) (*aside to Danilowitz*).

Is this the Czar? Your Ma-jes-ty, yes— Your Ma-jes-ty,
E l'im-pe-ra - tor? Ma - e - sta sì - Ma - e - sta

PETER.

What wilt thou? What wilt thou?
Che vuo - i? Che bra - mi?

molto moderato.

yes. . . I do not hear, so great is my ap - pre -
sì. . . Ma - e - sta, no, si grande è il mio ti -

What wilt thou? Art thou deaf?
Che bra - mi? Non in - ten - di?

molto moderato.

Allegro con spirito.

- hen-sion. 'Tis well, I am of the
mo - re. Eb - ben, sì, son de'

Thou shouldst not be a-fraid. Fear I for - bid thee,
Ti - mor non de - vi a - ver, io te lo vie - to.

Allegro con spirito.

num - ber of the workmen who came hi-ther from Finland,
po - ve - ri o - pe - ra - i quì giun - ti dal - la Fin - lan - da,

whom, as they say, the Czar has brought to
e co - me di - con es - si dal Czar chia - ma - ti in

Russia, I am of the working men who came hither from Finland, the men, whom, as they tell us, the Czar has brought to
Russia, son di po - ve - ri o - pe - rai quì giunti dal - la Fin - lan - da, e co - me di - con es - si dal Czar chia - ma - ti in

cres. poco a poco.

PETER (to Danilowitz).

Rus - - sia. I have spo - ken. They are the an - cient com - pan - ions of his
Rus - - sia; ho det - to. So - no glì an - ti - chì com - pa - gni di la -

molto moderato.
(to Grützenko.)

la - bour, Free - ly we grant a pas - sage to ev - 'ry man that hi - ther comes from
- vo - ro, Li - be - ro la - scia il pas - so a tut - ti quei che ven - gon di Fin -

molto moderato.

p

Fin - land, and 'sometime I will tell thee the cause of their be - ing sent for.
lan - da, ti spie - ghe - rò più tar - di per - chè quì il Czar glì a - pel - la.

f

p

Allegretto molto moderato.

PIANO. $\text{♩} = 103.$

f Str.

PETER.

What is thy wish? what is thy wish? de -
 Che vuoi tu an - cor, che vuoi tu ancor, fa -

GRITZENKO (as if he was reading a report).

lay not. I have the ho - nour to ac - quaint your Ma - jes - ty
 vel la. E do - ver mio l'ap - pren - der al mio buon so - vrain

Ob.

p

Fl. Ob. Cl. & Bsn.

That I as cor - po - ral am well re - port - ed, That I ap - ply, as
 Che so - no un ca - po - ral di gri - do non com - mun, E quel che bra - ma -

(stammering.)

by my friends ex - hort - ed, For, . . . for, . . . for, . . .
 rei, quel che bra - ma - rei, E, . . .

PETER.

Go on, go on,
 Eb - ben, eb - ben,

p

Str.

3

p a tempo.

For my pro - mo - tion, please your Ma - jes - ty.
 E u - na pro - mo - zion, u - na pro - mo - zion.

dolce.
Hns.

Bsn.

DANILOWITZ (*laughing*).His pro-mo - tion,
U - na pro-mo - zion,his promo - tion,
u - na pro-mo - zion,For my pro - mo - tion,
E u - na pro - mo - zion,my pro-mo - tion,
u - na pro - mo - zion,my pro-mo - tion,
u - na pro - mo - zion,PETER (*laughing*).For thy pro-mo - tion,
E u - na pro - mo - zion,thy promo - tion,
u - na pro - mo - zion,thy promo - tion,
u - na pro - mo - zion,

Cl.

Cl.

Cl.

Cl.

Cl.

Cl.

Cl.

Cl.

Cl.

Cl.

Cl.

Cl.

Cl.

Cl.

Cl.

cres.

Str.

cres.

Str.

cres.

Str.

cres.

Str.

cres.

Str.

cres.

Str.

cres.

Str.

cres.

Str.

cres.

Str.

cres.

Str.

cres.

Str.

cres.

his pro-mo - tion, his pro-mo - tion.
u - na pro-mo - zion, u - na pro-mo - zion.- tion, my pro-mo - tion, my pro-mo - tion.
- zion, u - na pro-mo - zion, u - na pro-mo - zion.- tion, thy pro-mo - tion, thy pro-mo - tion.
- zion, u - na pro-mo - zion, u - na pro-mo - zion.In-deed? in -
Dav-ver? dav -

Str. & Wind.

dolce e leggiero.

Str.

Str.

Str.

Str.

Str.

Str.

Str.

Str.

Str.

Str.

Str.

Str.

Str.

Str.

- deed?
- ver?But
Mawhat claim hast thou?
qual drit-to hai tu?DANILOWITZ (*to Gritzenko aside*).GRITZENKO (*aside*).Tell him,
Par-la, the time is now,
l'hai col - to ben,While he's in giv - ing mood.
E - gli è di buon u - mor.'Tis good, 'tis
Va ben, va

p dim.

f (to Peter.)

good, 'tis good.
ben, va ben.

Does your High-ness not re-mem-ber,
Ma-e-stà, mi-o buon Si-re,

Wind.
marcato il basso.

Cello.

Please your gra-cious Ma-jes-ty, How your ser-vant on you wait-ing, Grit-zen-ko,
For-se me-mo-ria av-rà Ch'al-la re-cen-te guer-ra, Grit-zen-ko,

fp Str.

Bass.

PETER. 3

Grit-zen-ko,
Grit-zen-ko,

Tho' so brave,
Ri-ce-vè

Did re-ceive,
Qual fe-del

Like a slave—
mi-li-tar—

A wound in
U-na fe-

fp

Tnr.

GRITZENKO.

DANILOWITZ.

GRITZENKO.

No, but a blow!
No, u-no schiaf-fo!

(astonished.)

But a blow?
U-no schiaf-fo?

And
Che

bat-tle?
-ri-ta?

But a blow?
U-no schiaf-fo?

Wind.

Str.

Ob.

p

from an ur-chin, prat-ing, A boy just chipp'd the shell, Whom I had plac'd as sen-ti-nel
die-de-mi un sol-da-to, Un nuo-vo con-scrit-to Ch'in guar-dia po-stai

Fl. Ob. Cl. Bssn. & Cello.

PETER.

Out-side your tent, you know, That night when you were eat-ing. *f* I know. I
Sul li-mi-tar un di Del vo-stro pa-di-glio-ne. Eb-ben, eb-

(angrily.)

(to Danilo-witz.)

know, my mem'-ry wak-ing Knows him too well, 'Tis he, 'tis
ben, al sol guar-dar-lo M'è no-to an-cor. E lui che

Str. *f* *p* *sempre p* Cl. & Bssn. sustain.

DANILOWITZ.

Heavens!

Ciel!

GRITZENKO.

Ah!

Ah!

he, who was cause of all!
fu, che fu cau-sa del mal!

f Ped. Tutti.

Un poco meno mosso. **DANILOWITZ (to Peter).** **PETER.**

He? Aye,
Lui! Sì,
he! lui!

Un poco meno mosso. ♩ = 92.

Fl. Cl. O.

p Str.

GRITZENKO (aside).

How his ad - mi - ra - tion of me seems in - creas'd! I shall be a ser - geant at the
Mi guar - dò co - sì che dub - bio più non ho, Ch'or ser - gen - te m'ab - bia da cre -

Ob. & Bsn.

p Str.

PETER (aside).

ve - ry least. How dare he so im - pudent my grace en - treat? He whom I could tread to dust be -
- - ar, sì, sì. Più lo guardo è lui no dub - bio più non ho, E - gli a me ve - ni - re sup - pli -

p Fl. & Cl.

GRITZENKO (joyfully).

Ah! . . . his in - dul - gent mood, . . . Is . . . tru - ly
Per me qual o - - nor, qual o - nor, . . . Ah! sì, qual o -

- - neath my feet!
- - che - vo - le!

He my grace in - treat?
Ei sol - li - ci - tar,

Fl. & Cl. sustain.

Bsn. & Cello.

for - tune good! . . . Ne - ver could there be, Kind - er king than he, kind -
 - nor, qual o - nor, . . . Che l'im - pe - ra - tor, Sia di buon u - mor, sia . .

Ask re - ward from me? Ra - ther shall he see What my rage can
Il no - stro fa - vor? Men - tre nel mio sen L'i - ra già ri -

p Str.

- - er king than he, a kind - er king, a kind - er, kind - er king than he.
 . . . di buon u - mor, di buon u - mor, di buon u - mor, di buon u - mor.

be!
 - vien!

Ra - - thers shall he see how great, how
Men - - tre nel mio sen lo sde - gno

Kind - er king could not be, kind - er king could not
Lie - to me, lie - to me, lie - to me, lie - to

great my rage can be.
sì, lo sde - gno vien.

Time signature changes: 4/16 to 2/4, 4/16 to 2/4, 4/16 to 2/4.

DANILOWITZ (*aside*).

There he stands, the i - diot, in con - tent - ment , sweet ! While the ve - ry earth is yawning
Più lo guar-do è lui, no dub-bio più non v'ha.
be. How he does ad - mire me !
me. Ei co - sì mi guar - da !
How dare he ap - - proach me !
Più lo guar-do è lu - i !
Fl. & Cl.
Str. pizz.

at his feet ! There he stands, the i - diot, in con - tent - ment sweet !
quì ve - nir ! Più lo guar-do è lui, no dub-bio più non v'ha !
 He will make me ser - geant, He will make me
Che no - mar ser - gen - te, Che no - mar sì
 He whom I will pun - ish, He whom I will
Lui che più sen vie - ne, E-gli az - zar - da

cres.
 There . . . he stands, . . . Lit - - tle fan - cies
Sto - - - ti do, . . . Ei chie - de fa - -
 ser - - - geant ! Ah ! . . . his in - -
mi va ! Per me qual o - -
 pun - - - ish !
quì . . . ve - nir !
Cello. *VI.*
Basn. & Cl. *marcato.*
Basn. & Cello.

he vor What the end will be! . . .
Del im - pe - ra - tor!

dul - gent mood, . . . Is . . . tru - ly for - tune good! . . .
 nor, *qual o - nor, Ah! sì qual o - nor, qual for - tu - na!*

He my grace en - treat?
Ei sol - li - ci - tar? Ask re - ward from
O - sa il mio fa -

What, what the end will be!
Ai mè! lo sto - li - do!

Ne - ver could there be Kind - er king than he, kind - er king than he, a kind - er
Che l'im - pe - ra - tor Sia di buon u - mor, sia di buon u - mor, di buon u -

me? Rather shall he see What my rage can be!
vor? Men - tre nel mio sen L'i - ra già ri - vien!

Str. *p*

king, a kind - er, kind - er, king than he.
- mor, di buon u - mor, di buon u - mor.

DANILOWITZ. While . .
Men -

Ra - - - - -
Men - - - - -

Ra - - - - - How great my rage can be, how great my rage can
Men - - - - - tre nel mio sen, Sì nel mio sen, sì, sì, lo sde - gno già ri -

the earth is yawn-ing at his ve-ry, ve-ry feet! The earth is
tre in lui, lo sde-gno sorge e *tor-na nel suo* *cor!* *Qual* *mai* *do*

O ad-mir-a-ble blow, O hon-our-a-ble
O schiaf - fo, o schiaf - fo, be - ne -

be. 'Tis he, who
vien. *E* *lui.* *lui*
Str.

Hn. *Bssn.*

molto stringendo e cres.

yawn - ing at his feet, at his feet, at his
lor l'op pri me qual de plo - ra bil de -

blow, O re-put-a-ble blow. O fa-vour-a-ble blow! How much, how much I owe to
det - to av - ven - tu - ro - so per me van - tag - gio - so, van - tag - gio - so

was the cause of all! Now he shall see how great, how
sol quel mi - se - ro. E - gli è la cau - sa del mio
molto stringendo e cres.

Str. & Wind.

Hn. *Bssn.*

f *a tempo.* *accelerando.*

feet, While . . . the earth is yawn - ing at
stin! Ah! . . . la sor - te su - - a fa

thee! What . . . I owe, . . . ce O how much do I
e gli è . . . ca - pa . . . Be - ne - det - to lo

f great my . . . mio rage, . . . le how
mal, del . . . mio ma . . . le O

owe and to thee ad-mir-a-ble, hon-our-a-ble, re-put-a-ble, fa-vour-a-ble, fa-vour-
 schiaf-fo ah! st be-ne-det-to o-no-re-vol, ri-mar-ca-bil, fa-va-re-vol, im-pa-

great my rage

his feet!
 a ble blow!
 ga bil!

can be!
 de stin!

Fl. *Ob.* *Hn.* *Cl.*

p *Cl. & Hns.*

GRITZENKO.

Andantino quasi Allegretto.

Yes, sire, this loy-al cheek is the one On which the blow was dealt to
 Fu nel ser-vi-re il Czar, fu che Gior-gio Sa-

Andantino quasi Allegretto. *Tnr.* $\text{♩} = 96.$

p *Str.*

shame you, And George Ska-vron-ski was the re-
 vron-ski Sul vol-to mio slan-ciò u-no

Tnr.

Cello, & Bsn.

-cruit Whom I did name you, He who dared, Hit me hard,
 schiaf-fo po-ten-te, Io sof-frir, Io sof-frir,

Cello. *sf* *Wind.*

molto cres. *dim.* **DANILOWITZ.**

Me, his of-fi-cer, his of-fi-cer. Take care, take care,
 Io suo su-pe-rior, suo su-pe-rior. Non più, non più,

f *p* *p*

GRITZENKO.

Each word you say Does his wrath on-ly stir. On-ly stir?
 Tal sov-ven-ir In lui sve-gliò il fu-ror. Il fu-ror?

f *p* *f* *p* *Vi.*

Ah! I see! As on-ly was be-fit-ting, The wretch was
 Ve-do ben! La stret-ta di-sci-pli-na, Vo-lea lui

Ob. *Bsn.*

leggiere.
Cello, & D. Bass.

to be shot. And his High-ness is fret-ting that the du-ty by
fr - ci-lar. E lo O-zar for - se cre - de che sot - trat - to da

me Perform'd was not. The ball per-chance did
me Fug-gir po - tè. PETER. Di tal pen-sar non

Aye, there the mis - chief is! Then
Quà sta dav-ver il mal! Tu

VI.

cres. Str. & Wind. cres.

DANILOWITZ. GRITZENKO.

miss him! Then whither he is gone thou canst de - clare! In part.
son. Tu dun-que ne puoi dir di lui che fù! Non ben.

whither he is gone thou canst de - clare, thou canst de - clare!
dun-que ne puoi dir di lui che fù, di lui che fù!

cres. cres. f

PETER. DANILOWITZ.

Please your Im-pe-ri- al Glo - ry, There's more of my sto - ry! What more? What more?
Ma non ho tut-to an - cor ter - mi - na - to il rac - con - to! Se - gui? Se - gui?

p Str. f Tutti.

GRITZENKO (*speaking*): "Yes, please your majesty."

"Sì Maestà."

Go on! go on! The cul - prit when I saw Up -
 Noi t'a - scol - tiam! Ve - den-do il prig - gio - nieri Fug -

What more? What more?
 Par - la! la! *Allegro vivace. ♩ = 72.*

p Str. *p Str. pizz.*

- on the ri - ver brim - ming, De - fy - ing mar - tial law By dis - o - be - dient swim - ming,
 - gir al - la sor - di - na, E - di - sse - dar a nuo - to Co - sì la di - sci - pli - na

Then said I, "We will know why!" And so let fly! Heaven! was he hit? I dare say
 Ho spa - ra - to il fu - cil Ed il col - po par - ti! Ciel! col - pi? Mi par di

PETER. *ff*

Heaven! was he hit?
 Ciel! col - pi?

un poco più lento.

f Tutti. p Str.

Tempo lmo. *un poco più lento.*
 DANILOWITZ. GRITZENKO (*apologetically.*)

yes! I dare say yes! A - las! he died! I fear me no! I fear me
 sì! mi par di sì! Ah - mè! mo - rà! Mi par di no! mi par di

A - las! he died!
 Ah - mè! mo - rà!

Tempo lmo. *un poco più lento.*

f Tutti. p Str.

f Tutti. p Str.

Tempo 1mo.

DANILOWITZ.

GRITZENKO. *un poco più lento.*no!
no!Thy tale does but en - rage him!
Pa - ven - ta del suo sde - gno!Be - gone! be - gone! be - gone!
Ten va! ten va! ten va!I see, 'tis
Io ve - do

Tempo 1mo.

Thy tale does but en - rage me!
Dell' i - ra mia pa - ven - ta!

Hence!

be - gone!

De - stin!

*un poco più lento.**f Str.**Tutti.**Str.**Tutti.**Str.*this, That his High-ness is wroth, That I my mark did part - ly miss.
ben Con - so - lar non si può Che il col - po ah - mè! Fal - li - to an - dò. PETER.*f*Hence from my sight!
Tre - ma di me!Be - ware my
Fug - gi diTempo 1mo. *3**f Str. & Bsn.*

DANILOWITZ.

GRITZENKO
(with self-satisfaction).Be - ware his rage!
Tre - ma me - schin!Be - ware his rage!
Di quà ten va!Yet I
Pu - rerage!
quà!Hence from my sight!
Tre - ma di me!Be - ware my
Di quà ten va!

rage!

vl.

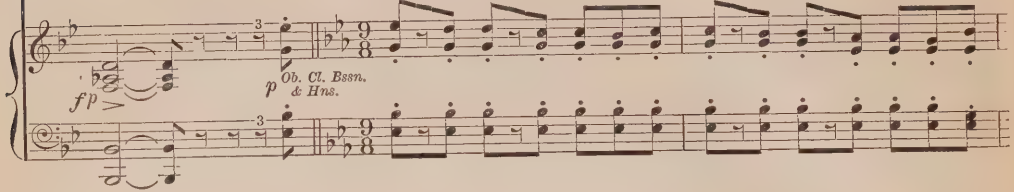
p Str.

Wind.

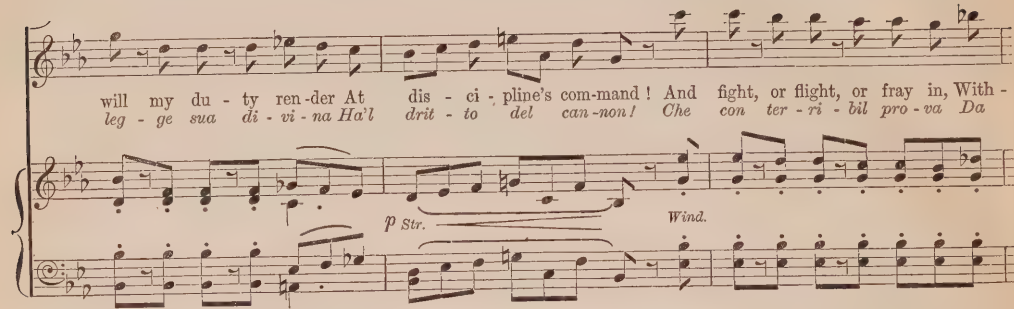
*ad lib.*did my best to do right, Yet I did my best to do right,
io cre - dei di far ben, Sì, cre - dei, cre - dei di far ben,For this I say, For this I
Que - sto ser - mon fa - cen - do in

Allegretto animato.

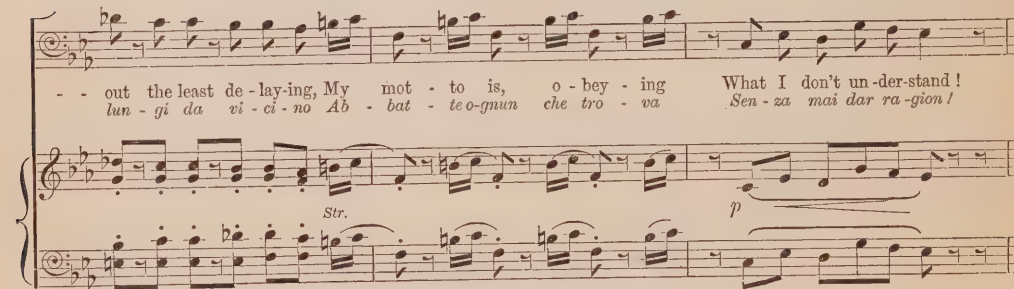
say : Who - - e - ver be of - fen - der, I have a con - science ten - der, And
me : O - - gnor la di - sci - pli - na Da - van - tia cui mi pro - stro Per

Allegretto animato. ♩ = 108.

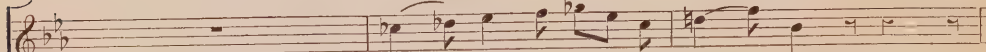
will my du - ty ren - der At dis - ci - pline's com - mand ! And fight, or flight, or fray in, With -
leg - ge sua di - vi - na Ha'l drit - to del can - non ! Che con ter - ri - bil pro - va Da -



- - out the least de - lay - ing, My mot - to is, o - bey - ing What I don't un - der - stand !
lun - gi da vi - ci - no Ab - bat - te o - gunn che tro - va Sen - za mai dar ra - gion !



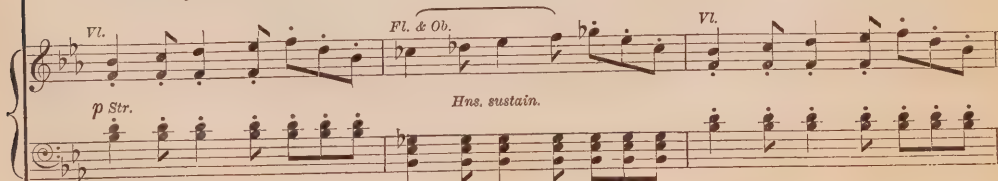
DANILOWITZ.



'Tis . . clear yon poor of - fen - - der
Il . . fu - ror lo stra - sci - - na

p PETER.

Be . . sure yon base of - fen - - - - der, His . . wretch - ed life shall
Il . . fu - ror mi stra - sci - - - - na Quel - la ma - no scel - le -



His wretch-ed life must ren-der, Who hath slain his de-fen-der, Who hath slain his de-
Una ma-no scel-le-ra-ta Ha col-pi Cat-te-ri-na! Si col-pi Cat-te-

ren-der, For he slew my de-fen-der,
ra-ta, Fè mo-rir Cat-te-ri-na!

Fl. & Ob. Vl. Cl. Vl. Cl.

molto cres.
 fen-der, With cold and cru-el hand!
ri-na! O vi-le tra-di-tor!

GRITZENKO.
 Com-mand, com-mand, com-mand,
O-gnor, o-gnor, o-gnor,

With cold and cru-el hand! My rage can I with-
O vi-le tra-di-tor! Per lui non v'è per-

Str. Wind sustain. cres. più cres.
K Dr.

p
 With cru-el hand! 'Tis clear yon poor of-fen-der His wretch-ed life must ren-der, Who
No, no, no, no! Lo sde-gno lo stra-sci-na Che quel-la man spie-ta-ta, Col-

p
 mand, com-mand! Who-e-ver be of-fen-der, I have a con-science ten-der, And
gnor, o-gnor! O-gnor, la di-sci-pli-na In-nan-zi a cui mi pro-stro, Per

p
 stand? Be sure yon base of-fen-der His wretch-ed life shall ren-der, Who
don! Lo sde-gno mi stra-sci-na La man sua scel-le-ra-ta, Uc-

Sua. Fl. Ob. Cl. Bsn. & Hns. pp

slew my lord's de-fen-der, With cold and cru-el hand. He lov'd past mor-tal say-ing, And
 - - pi-to ha Ca-te-ri-na! Per lui non v'è per-don. Lei so-la a-ma-va al mondo, E

will my du-ty ren-der At dis-ci-pline's command, And fight, or flight, or fray in, With-
 leg-ge sua di-vi-na ha il drit-to del can-non, Che con-ter-ri-bil pro-va Da

slew my true de-fen-der, With cold and cru-el hand. Her mur-d'rer vile sur-vey-ing, No
 - - ci-so ha Cat-te-ri-na! Per lui non v'è per-don. Ah! tut-to io per-do al mondo, E

Sua.....

Str. *f* Wind.

now, his prey sur-vey-ing, The call, the call of rage o-bey-ing, The
 nel do-lor pro-fon-do Ch'il sen, gli stra-zia e pre-me, Ch'il

- out the least de-lay-ing, My mot-to is o-bey, o-bey-ing, My
 lun-ge da vi-ci-no Ab-bat-te, ab-bat-te o-gnun che tro-va, Ab-

par-don, no de-lay-ing, The call, the call of rage o-bey-ing, The
 nel do-lor pro-fon-do Ch'il cor, ch'il cor mi stra-zia e pre-me, Ch'il

Sua.....

p Str. *f* Tutti. *p* Str.

call, the call of rage o-bey-ing, He can no more, no more with-
 sen, ch'il sen gli stra-zia e pre-me, Ei per-de, per-de la ra-

mot-to is o-bey, o-bey-ing, What I do not, do not under-
 bat-te, ab-bat-te o-gnun che tro-va, E mai non da, non da ra-

call, the call of rage o-bey-ing, I can no more, no more with-
 cor, ch'il cor mi stra-zia e pre-me, Io per-do, per-do la ra-

Sua.....

f Tutti. *p* Str.

DANILOWITZ (*snatching the hatchet from Peter*).

- stand!
- gion!

What blind, an-gry
Ah! qual cie-co fu-

- stand!
- gion!

(*in a fury, seizing the hatchet, is rushing upon Gritzenko.*)

- stand! To a - venge her!
- gion! Mi - se - ra bil!

To a - venge her!
Mi - se - ra bil!

f Tutti.

haste!
ror! Sire, your fren-zy stay!
Si - re, u di - te an - cor!

ff Ped. Wind sustain.

Allegretto molto moderato.

p GRITZENKO (aside stupidly).

And yet he said, "The Em-pe-ror Is
m'ac-cer-to ch'è in que-sto di L'im-

Allegretto molto moderato. ♩ = 100. Vl. & Bssn.

p

p

cres.

p

Cello & D. Bass.

in his gra-cious mood to-day," How well it was when he was an-gry that I
- pe - ra - tor di buon u - mor, Ho fat - to ben di non tro - var - lo In un

Tar.

cres.

Str.

came . . not in his way! That I came not in his way! Lis - ten!
 di, un di di mal u - mor! In un di, si, di mal u - mor! A - scol - ta!

f *p*

GRITZENKO (trembling).

f tr

Yes, . . please you, Sire!
 Sì . . . Ma - e - stà!

Yes, . . please you,
 Sì . . . Ma - e -

If that sol-dier thou fir'd on Be prov'd to be now no more a - live,
 Se quel gio-vin sol - da - to Sul quale hai ti - ra - to Non è più,

Bssn. & Cello.

Sire!
 - sta!

Yes, . . please you, Sire!
 Sì . . . Ma - e - stà!

And be not found ere to - mor - row's done,
 Se innan - zi a me per do - ma - ni non è,

Thou thy - self shalt be shot as
 Io fa - rò fu - ci - lar te

Yes, . . . please you, Sire!
 Sì . . . Ma - e - stà!

Yes, . . . please you, Sire!
 Sì . . . Ma - e - stà!

he was.
 stea - so.

Shalt be shot, un - der - stand, dost hear me?
 Fu - ci - lar tu com - pre - di io spe - ro.

PETER.
ad lib.

GRITZENKO (stammering).

And what say'st thou? I say, I say, 'tis sud-den, Sire! And that, please you, 'tis
Che te ne par? Non è Si-re, non è pia-cer! No, no Si-re, non

Fl. & Bsn. Ob.

a tempo. p *cres. p*

Cello.

(recovering himself.)

awk-ward, Sire! But 'tis all one, but 'tis all one! . . . Who
è pia-cer! Sia pur-co-sh, sia pur-co-sh! O

cres. p *molto cres. p* *Wind.*

Tempo primo. ♩ = 108.

- e-ver be of-fen-der, I have a con-science ten-der, And will my du-ty ren-der At
- gnor la di-sci-pli-na, Da-vanti a cui mi pro-stro, Per leg-ge sua di-vi-na Ha il

DANILOWITZ.

'Tis clear yon poor of-fen-der His wretch-ed life must ren-der, Who
Lo sde-gno lo stra-sci-na, Che quel-la man spie-ta-ta, col-

dis-ci-pline's command. Who-e-ver be of-fen-der I have a con-science ten-der, Who
drit-to del can-non. O-gnor la di-sci-pli-na, Da-van-ti a cui mi pro-stro, per

PETER.

Be sure yon base of-fen-der His wretch-ed life must ren-der, Who
Lo sde-gno mi stra-sci-na, Che quel-la man spie-ta-ta, col-

Str. f Wind. Str. cres.

slew my lord's de-fender, With cold and cru-el hand, With cold and cru-el hand, With
 - pi - to ha Cat - te - ri-na, Per lui non v'è per-don, Per lui non v'è per-don, Per

will my du - ty render, At dis - ci - pline's com-mand, At dis - ci - pline's command, My
 leg - ge sua di - vi-na Stail drit - to del can - non, Il drit - to del can - non, Il

slew my true de-fender, With cold and cru-el hand, With cold and cru-el hand, With
 - pi - to ha Cat - te - ri-na, Per lui non v'è per-don, Per lui non v'è per-don, Per

Wind sustain.

cold and cru-el hand, with cold
 lui non v'è, non v'è per-don,

du - ty ren - der at com - mand,
 drit - to, il drit - to del can - non,

cold and cru-el hand, with cold . . . and
 lui non v'è, non v'è per-don, . . . non

f Tutti.

and cru-el hand, and cru-el
 non v'è per-don, non v'è per-don

my du - ty ren - der at com -
 il drit - to, drit - to del can -

cru-el hand, with a cold and cru-el, cold and cru-el
 v'è per-don, no, no, no, no, no, no, non v'è per-don

Sua

Presto.

hand! He lov'd past mor-tal say-ing, And now, his prey sur-vey-ing, The call of rage o-
 - - don! Lei so-la-a-ma-va al mon-do, E nel do-lor pro-fon-do, Ch'il sen gl'i stra-zia e

mand! And fight, or flight, or fray in, With-out the least de-lay-ing, My mot-to is o-
 - - non! Che con ter-re-bil pro-va, Da lun-gie da vi-ci-no, Di-strug-geognun che

hand! Yon murd'rer vile sur-vey-ing, No par-don, no de-lay-ing, The
 - - don! Ah tut-to io per-do al mon-do, E nel do-lor pro-fon-do, Ch'il

Presto. $\text{♩} = 80.$

Bessn. Hns.
P Tnr. & Cello.

bey-ing, He can no more with-stand, no . . more with-stand, no . . more with-
 pre-me, Eì per-de la ra-gion, la ra-gion, Eì per-de sì . . la ra-

bey-ing What I don't un-der-stand, un-der-stand, un-der-
 tro-va Nè mai sa dar ra-gion, mai ra-gion, non sa mai dar . . ra-gion,

call of rage o-bey-ing, I can no more with-stand, I can no
 cor mi stra-zia e pre-me, Io per la ra-gion, Io per do

Str.
un poco cres.

stand, The . . call of . . rage o-bey-ing, He can not
 - - gion, Nel do-lor ch'il . . sen gl'i . . stra-zia e Per-de la . .

stand, My . . mot-to . . is o-bey-ing What I do not
 Ah non sa . . mai dar . . mai dar . . ra-gion, Ah, no, mai sa

more with-stand, I can . . no more, no more
 la ra-gion, Io per-do, sì io per-do la . .

Str. & Wind. *più cres.* *f Tutti.* *Wind sustain.*

with - stand, And the call of rage o - bey - ing, can no
 ra - gion, Ai - mè per - de la ra - gion, ai - mè

un - der - stand, My . . . mot - to is o - bey - ing, what I
 dar ra - gion, Strug - ge, strug - ge o - gnu che tro - va ne mai

with - stand, I the call of rage o - bey - ing, can no
 ra - gion, Nel do - lor ch'il sen mi stra - zia ai - mè

more, no more with - stand.
 per de la ra - gion.

don't un - der - stand.
 sa dar ra - gion.

more, no more with - stand.
 per do la ra - gion.

cres. *ff*

GRITZENKO.

This is why the Czar is an - gry. That he may keep the ar - my in tol - er - a - ble
 L'i - ra del Czar com - pren - do a man - te - ner le schie - re in buo - na di - sci -

PIANO.

f Str. *fp*

or - der he must not have gen - tle man - ners ; that the men may res - pect him he must be harsh and
 pli - na non fan dol - ce ma - nie - re ; per - che sia ris - pet - ta - to con - vien ri - gor u -

f *p*

Andantino quasi allegretto.

stern. And when a blow is giv - en, why,
 sar. E poi do - po u - no schiaf - fo, lo

fp

bien marcato.

ev - 'ry one sees clear - ly that soon it will be
 ve - de chia - ro o - gnu - no con - vien di trat - to in

need - ful To see that some - one is punished,
 trat - to far fu - ci - lar qual - cu - no,

Allegretto scherzoso.

But, . . . that I should be that some-one, to me does not seem fair, That
 ma, . . . ma ch'io poi quel-lo si-a giu-sti-zia non mi par, ma

dolce e leggiero.
p

I should be that some-one, to me does not seem fair.
 ch'io poi quel-lo si-a giu-sti-zia non mi par.

cres. *fz* *p*

Andantino quasi allegretto.

Per-haps I'm bound to suf-fer Be-cause I miss'd that
 For-se e per-chè ho la-scia-to fug-gi-re quel sol-

fp *ben marcato.*

sol-dier; If that can be the rea-son, I
 da-to, se que-sta è la ra-gio-ne, non

Allegretto scherzoso.

don't know what to say. And . . . a ve-ry use-ful
 so che co-sa dir. E . . . buo-nis-si-ma le-

p dolce.

les - son for the fu - ture it will be, a - ve - ry use - ful les - son for the
zio - ne sa - rà per l'av - ve - nir, buo - nis - si - ma le - zio - ne sa -

cres. *fz*

fu - ture it will be, will be, a les - son it will be, will be, will be. Who goes
rà per l'av - ve - nir, sa - rà, per l'av - ve - nir, sa - rà, sa - rà, sa - rà. Chi va -

p *tr* *tr* *ff*

there? . . . What's your busi - ness? From what place are you com - ing? We
- la? . . . Che vo - le - te? Da qual par - te ve - ni - te? Ve -

ff *C* *C*

Allegretto molto moderato. *GEORGE.* *GRITZENKO (surprised).*
come all the way from Fin - land. On foot, wor - thy mas - ter! On foot! long is the
- niam dal la Fin - lan - da. A piè mio Si - gno - re! A piè! lun - ga ti -

Allegretto molto moderato. *p* *p*

PRASCOVIA.
jour - ney. Yes, but the road has not seem'd to be te - dious.
- ra - ta. Sì, ma la stra - da a noi bre - ve e sem - bra - ta.

p

DUET.—"WITH MINE OWN FAITHFUL GUIDE."

Flutes, Oboes, Clarionets, Bassoons, Horns, & Strings.

Andantino quasi allegretto.

Fl. & Cl.

PIANO.
= 80.

PRASCOVIA.

With mine own : : faith - ful guide : : All the
Sul suo sen in cli - nan do E d'a -

v.

cres.

molto cres. p

day : : close at my side, : : Fol - low - ing some brook that is for
mor fa - vel - lan - do, Del ru - scel se - gui - va se il sen -

cres.
Str. Ob. & Bssn.

molto cres. p dolce.

cres.

molto cres. p

e - ver Run - ning down in mu - sic to the ri - ver,
tie - ro che con dol - ce mo - to e as - sai leg - gie - ro,

cres.

molto cres. p dolce.

With tale : : from ev' - ry field and tree, : :
Pa - rea : : fa - vel - la - re al cor, al cor,

Fl. & Cl.

dolce.

p Str.

Bsn. & Hns.
sustain.

a piacere.

cres.

O we, we were hap - py as could be,
 E noi, : : : : Noi lan - gui - vam d'a - mor,

GEORGE.

I and
tut - ti e

Cl. & Bssn. col. canto. p *Str. Hns.*

I and he!
tut - ti e due!

I and he!
tut - ti e due!

I and he!
tut - ti e due!

she!
due!

I and she!
tut - ti e due!

I and she!
tut - ti e due!

f Tutti.

PRASCOVIA.

We found flowers . .
 Del cam - - min . .

Tnr. p *Cello. p* *D. Bass.*

for . . my . . hair, . . We heard tunes . .
 Che . . fa . . cea, . . I bei for . .

ev - 'ry - where, . . . For the pret - ty birds were al - ways
rac - co - glia, . . . E'l mo spir - to tutt' e - ra ra -

cres. *molto cres.* *p*

cres. *molto cres.* *p*

Str. Ob. & Bsn.

tell - ing How 'twas mer - ry in their lea - fy dwell - ing,
pi - to De - gli au - gel - li nel can - tar gra - di - to,

cres. *molto cres.* *p*

Build - ed . . . where the spoil - er could not pry . . .
Che pa - - rea al cor fa - vel - lar al cor . . .

Str. p *Bssn. & Hns. sustain.* *Fl. & Cl.*

And we . . . We in . . . song did make re -
E noi, vl. Noi lan - gui - vam d'a -

a piacere. *molto cres.* *p Cl. & Bssn. col. canto.*

- ply mor. He and I! He and I! He and I!
tut - ti e due! tut - ti e due! tut - ti e due!

She and I! She and I! She and I!
tut - ti e due! tut - ti e due! tut - ti e due!

a tempo. *Str.* *Hns.* *f* *Tutti.*

RECIT.—"YOU'RE WELCOME."

GRITZENKO.

You're wel-come; the Czar gives or-ders that ev'-ry one shall en-ter who hi-ther comes from
Va be-ne; il Czar co-man-da ch'io la-scientrar cia-scu-no che vie-ne di Fin-

PIANO.

GEORGE.

Finland. By trade you are a join-er? No, tru-ly, I am a sol-dier. Yes, George Ska-
lan-da, voi sie-te fa-le-gname? No in-ve-ro io son sol-da-to. Sì, Geor-gio Ska-

PRASCOVIA.

GEORGE.

-vron-ski. And I am of the re-gi-ment of No-vo-go-rod. Yes, tru-ly.
vrqn-ski. El son del reg-gi-men-to No-vo-go-rod. Sì, cer-to.

GRITZENKO (surprised).

Oh! uh!
Oh! uh!

And Del

PRASCOVIA.

pp dolce.

Andante quasi allegretto.

GEORGE.

Pre-cise-ly.
Ap-pun to.

PRASCOVIA.

Let him
Fa-gli

of the third bat-tal-ion? Oh!
ter-zo bat-ta-glio-nie? O

Gracious heavens, what hear I?
gru-sto ciel che sen-to.

Andante quasi allegretto.

(George presents his papers.)

now ex - a - mine your pa - pers.
 dun - que ve - de - re le tue car - te.

(Gritzenko turns the papers over without reading them.)

Ex - act - ly
 E - sat - ta - men - te

sempre a tempo.

p *cres.*

him!
 lui

I'm not mis - tak - en,
 sbagliar non pos - so

but in no - thing is he like him. Are there
 ma in nul - la gli as - so - mi - glia fos - ser

p *p* *fz*

GEORGE. *Allegro vivace.*

Yes, . . . there are two.
 Sì . . . noi siamo du - e. (with great eagerness, and embracing George.)

two of them?
 du - e?

One on - ly, one on - ly, one
 Un so - lo, un so - lo, un

p *p*

on - ly will I ask for, you on - ly, you on - ly, on - ly, will suf - fice me.
 so - lo, io ne do - man - do, voi so - lo, voi so - lo, voi so - lo, so - lo, mir ba - sta - te.

RECIT. GEORGE.

I am come for the other. And now I ask you for his substitute to take me.
Vengo al po-sto dell' al-tro. E vi preghiam di prenderlo in suo cambio.

And all the things your friend has just been
E tut-to quel che ha fat-to il vostro a-

GEORGE.

Were done as if I did them. As if he did them, yes, tru-ly.
Fù fat-to per mio con-to. Sì, a con-to suo fù fat-to.

do-ing—
 mi-co—

As if you
A con-to

GEORGE.

On what ac-count? I am
Ra-gion di più, son

did them; if so, for you I'm sor-ry. Sa-kin-ka! I'm sor-ry you'll be pun-ish'd.
vo-stro al-lor io vi com-pian-go. Sa-kin-ka! per-chè la pu-ni-zio-ne.

PRASCOVIA.

here, just to be-gin with.
qui per com-min-cia-re.

GEORGE.

just to be-gin with? To be shot is what you'll be-gin with.
a tempo moderato. per com-min-cia-re sa-re-te fu-ci-la-to.

heaven!
ciel! . .

GRITZENKO.
p

heaven! Yes, twice o - ver; once, for be-ing a de-ser-ter, next, for hav-ing to me giv-en a
ciel! . . Du - e vol - te, pri-ma, per es-ser di-ser-to-re, poi, per a - ve-re a me da-to u-no

fp *p*

To you?
A voi?

GEORGE.

To you?
A voi?

but - fet.
schiaf-fo.

I go to tell the Czar a - bout you, re - main for me
Vo far - ne a - des-so al Czar rap - por - ta, as - pet - ta - te mi

fp *p*

But, wor-thy cor-po-ral!
Ma Ca-po-ra-le!

But, wor-thy cor-po-ral!
Ma Ca-po-ra-le!

(a long silence.) (exit.)

here.
qui.

You'll be shot, I am cer-tain,
fu-ci-la-to sa-re-te,

I am cer-tain.
fu-ci-la-to.

DUET.—"TO BE SHOT!"

Piccolo, Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, Kettle Drums, & Strings.
Andantino quasi allegro.

PRASCOVIA. (*with great tremor.*)

To be shot!

Fu - ci - lar!

to be shot!

fu - ci - lar!

GEORGE. (*with great tremor.*)

To be shot!

Mi dov-ran!

to be shot!

mi dov-ran!

Andantino quasi allegro.

Hn.

PIANO.
 ♩. = 52.

Cl. & Bsn.

Str.

to be shot! to be shot! to be shot! to be shot!
 fu - ci - lar! fu - ci - lar! fu - ci - lar! fu - ci - lar!

to be shot! to be shot! to be shot! to be shot!
 fu - ci - lar! fu - ci - lar! fu - ci - lar! fu - ci - lar!

p *ff Tutti.* *Hn. sfz*
Cello, & D. Bass.

Molto presto. (*quasi parlato.*)

What a blow,

all at once!

What a shock!

what a

Un chia - ror

re - pen - tin

m'ab - ba - gliò,

m'ab - ba -

(*quasi parlato.*)

What a blow,

all at once!

What a shock!

Un chia - ror

re - pen - tin

m'ab - ba - gliò,

Molto presto. ♩. = 132.

Str. pizz. pp staccato.

storm! when we two were so glad, And so sure of no
- gliò! e nel sen il ti - mor, sus - ci - tò, sus - ci -

what a storm! when we two were so glad, And so sure
m'ab - ba - gliò! e nel sen il ti - mor sus - ci - tò,

Fl. Solo.....

harm, Is it true? are we mad? do we wake? Is it true? are we
- tò, E vi - sion? O dav - ver? desta io son? E vi - sion o dav -

of no harm, Is it true? are we mad? Is it true? are we
sus - ci - tò, E vi - sion? O dav - ver? E vi - sion? o dav -

Fl. & Ob.

Str. arco, fz Hns. sustain. fz

mad? do we wake? Is it true? Are we mad? do we wake? Is it true? are we
- ver? de - sta io son? e vi - sion? O dav - ver? de - sta io son? E vi - sion? o dav -

mad? do we wake? Is it true? Are we mad? Is it true? are we
- ver? de - sta io son? E vi - sion? O dav - ver? E vi - sion? o dav -

fz fz

mad? do we wake? O which way to es - cape, to es - cape, shall we take?
- ver? de - sta io son? Più non so quel che fo, più non so quel che fo,

mad? do we wake? O which way to es - cape, to es - cape, shall we take?
- ver? de - sta io son? Più non so quel che fo, più non so quel che fo,

fz Wind. fz fz fz

stringendo poco a poco

O non which so way quel, shall quel we che

O non which so way quel, shall quel we che

*Str. stringendo poco a poco**Tempo 1mo. (dolefully.)*

take?
fo!

To be shot!
Fu-ci-lar! *p*

To be shot!
lo dov-ran

take?
fo!

To be shot!
Mi dov-ran!

To be shot!
Fu-ci-lar!

*Tempo 1mo.**Str. Cl. & Bsn.*

To be shot! to be shot! to be shot! to be shot!
fu-ci-lar! fu-ci-lar! fu-ci-lar! fu-ci-lar!

To be shot! to be shot! to be shot! to be shot!
fu-ci-lar! fu-ci-lar! fu-ci-lar! fu-ci-lar!

*f Tutti.**Allegro moderato.*

Let us try how to fly from the doom that is
Ah cer-chiam d'e-vi-tar il de-stin che mi-

*Allegro moderato. ♩ = 83.**ff Tutti.**p Str.*

o'er us.
nac cia.

Nay, nay, nay, here will I stay, My sis-ter to
No, no, no, cio non si può lo vuol il de-

rall. un poco il tempo. *p* (*crying.*)

Die! af-ter a fort-night and no
Ah quin-di-ci di di ma-tri-

save, I ought to die!
stin con-vien mo-rir!

rall. un poco il tempo. *Fl. & Ob.*

Bsn. & Cello. *p* *Hns. sustain.*

more, must all be o'er?
mo-nie e poi mo-rir?

(*sadly.*)

And all the bliss we did in-
Men-tree-ra-vam si ben u-

All must be o'er!
Non so-spi-rar.

Ob.

p Str.

-tend, come to an end?
-ni-tio mio mar-tir!

and this a-dieu, and the kiss that
e quest'ad-dio quest'am-plex so che

Yes, it must end!
Non so-spi-rar!

Tnr.

Cello.

I do here give thee, The last kiss must it be? The last kiss must it
 dar - ti pos - so an - cor L'es - tre-mo ad-dio sa - rà, L'es - tre-mo ad-dio sa -

rall. be? say, say? *Allegro moderato. (aside, joyfully.)* O! O!
 rà. di, di! O! O!
 (sighing.) Ah, ah, ah! no! no, no, no! I can-not part from
 Ah, ah, ah! no! no, no, no! no, no, no! mo - rir an - cor non
Allegro moderato.

rall. O! O!
 ben, ben,
 thee! no, no, no, no, no, no, no, no, no, no, I can - not part from
 vo' no, no, no, no, no, no, no, no, no, no, mo - rir an - cor non

What then? . . . What then? . . . What then?
 Eb - ben? . . . Eb - ben? . . . eb - ben?

Allegro.
ff Str. & Wind.

Allegro con spirito. ♩ = 120.

f pesante.

p Str. pizz. *Fl. Cl. & Bsn.*

PRASCOVIA.
leggiere e scherzando.

'Tis wise, 'tis right, 'tis wise, 'tis right to
Pian, pian con - vien pian, pian con - vien di

GEORGE.

p.
'Tis wise, 'tis right, 'tis wise, 'tis right to
Pian, pian con - vien pian, pian con - vien di

vl.

p
leggiere e scherzando.

Tnr. & Cello.

fly to - night, 'tis wise, 'tis right, 'tis wise, 'tis right to
quà par - tir di not - te il vel ne as - si - ste - rà con

fly to - night, 'tis wise, 'tis right, 'tis wise, 'tis right to
quà par - tir, con - vien par - tir di not - te il vel ne a

Cl.

fly to - night, Free as the air, no mat - ter where.
 vien par - tir, Con piè leg - gier con - vien fug - gir.

fly to - night,
 - scon - de - ra, Free as the air, no
 Con piè leg - gier con -
 Cl.

pp Ob. Bsn. & Hns.

Yes, 'tis but right to fly to - night,
 Di not - te il vel ne as - sis - te - ra, *cres.*

mat - ter where.
 vien fug - gir. Yes 'tis but right, but
 Par - tiam, di not - te il

Str. cres.

As . . . free as air, no
 Con . . . vien par - tir, con -

right to fly : : to - night,
 vel ne as - si - ste - ra

f Bsn. & Hns. *p leggiero.*

mat - ter where, no mat - ter where, To - ge - ther we will fly, will fly to -
 rien fug - gir, con piè leg - gier, In - sie - me fug - giam pian, pian, fug -

as free as air we fly, we fly
 con piè . . . leg - gier . . . par - tiam . . . fug - giam . . .

- night, ah, ah, ah, ah, . . . to - night! How will he swear, That cru - el Bear!
 - giam, ah, ah, ah, ah, . . . fug - giam! Ma che di - ran, Ma che di - ran,

ah, ah, ah, ah, . . . to - night! How will he swear, That cru - el Bear!
 ah, ah, ah, ah, . . . fug - giam! Ma che di - ran, Ma che di - ran,

f *p* *f* *p* *f* *p* *f* *p*

Str.

At Do - morn-ing sun, To Mi find us gone! Let him swear on, 'Tis on - ly fun:
 Do - man in - van cer - che - ran Ah si mi vien Da ri - de - re!

At Do - morn-ing sun, To Mi find us gone! Let him swear on, 'Tis on - ly fun:
 Do - man in - van cer - che - ran Ah si mi vien Da ri - de - re!

f *p* *f* *p* *f* *p* *f* *p*

f *laughing.*
 ah, ah, ah, ah, What a de - light!
 ah, ah, ah, ah, Lo scherzo è buon,

laughing.
 ah, ah, ah, ah, What a de - light!
 ah, ah, ah, ah, Lo scherzo è buon,

But meanwhile, be as mute, be as mute as a
 Par - liam pian, parliam pian, e ru - mor non fa -

Bassi. & Cello.

be as mute, be as mute as a sprite, 'Tis wise, 'tis right 'tis con -
 parliam pian, parliam pian, parliam pian, Con piè leg - gier

sprite, 'Tis wise, 'tis right, 'tis
 - ciam, Con - vien, par - tir, con -

Fl.
leggiervo.
Str.

wise, 'tis right to fly to - night, As free . . . as air, 'Tis
 - vien par - tir, con - vien par - tir, con - vien . . . fug - gir, Pres-to an -

wise, 'tis right to fly to - night, As free as air, 'Tis
 - vien par - tir, con vie leg - gir, con - vien fug - gir, Pres-to an -

Str. & Wind.

(laughing.)

wise to fly to - night. Ah! ah! I laugh,
 diam, . . . pres-to an - diam. Ah! ah! Mi vien

wise to fly to - night. Ah! ah! I
 diam, . . . pres-to an - diam. Ah! ah! Mi

VI.

Hrs. sustain.

Basn.

and well I may! Ah! ah! I laugh
 da ri - de - re! Ah! ah! Dav - ver

laugh, and well I may! Ah! ah! I
 vien da ri - de - re! Ah! ah! Dav -

cres.

cres.

cres.

at his de - light, I laugh at his de - light! But now be
 lo scher - zo è buon, Dav - ver lo scher - zo è buon! Ma parliam

laugh at his de - light, I laugh at his de - light!
 - ver lo scher - zo è buon, Dav - ver lo scher - zo è buon!

Str.

p

mute
pian, *p* as an - y sprite,
ma par-liam pian, a -
an -

as an - y sprite,
ma par-liam pian, as an - y sprite,
ma par-liam pian, *pp* *leggiero.*

Hns. & Bsn.

p

- way!
- diam!

a - way, a - way, a -
par - tiam, par - tiam, par -

p

a - way!
an - diam!

a - way, a - way, a -
par - tiam, par - tiam, par -

Str.

• (They run towards the door on the right,
but are stopped by a sentinel.)

dim. *pp* *f*

- way, a - way, a - way!
- tiam, par - tiam, par - tiam, a - way!
par - tiam, a - way!

dim. *pp* *f*

- way, a - way, a - way!
- tiam, par - tiam, par - tiam, a - way!
par - tiam, a - way!

dim. *ff* *Tutti.*

ff *Tutti.*

RECIT.—"ELSEWHERE, THEN, LET US ENTER."

THE SENTINEL. PRASCOVIA. *(Takes a few steps to the left, but stops on seeing Danilowitz enter.)*

No one pass-es. Else-where, then, let us en-ter— but whom be-hold I?
Non si pas-sà. Pro-viam dall'al-tra par-te. Ma chi vegg'è - o?

PIANO. *fp*

GEORGE. Da-ni-lo-witz, the man that dealt in pas-try; look thou!
Da-ni-lo-witz, l'an-ti-co pa-s-ti-cie-re; guar-da!

Who is it thou be-hold-est?
Chi dun-que hai tu ve-du-to?

p How fool-ish! It
sei fol-le è

RECIT.

DANILOWITZ *(to the officers accompanying him).*

is so!
ve-ro!

Allegretto moderato

To you I give in charge these
A voi con-se-gno que-sti prigio-

f *fp*

GEORGE *(to Prascovia).* PRASCOVIA *(trembling).*

I re-cognize him speaking. Whose? ours? nothing, my lord.
E que-sta la sua vo-ce. Chi! no-è? nul-la mio si-gnor-e.

(with austerity.)

prisoners.
nie-ri.

Your business?
Che a-ve-te?

DANILOWITZ.

Go out, then, quickly;
Eb-ben u-sci-te.

f *p* *p*

Allegro moderato. (Peter enters hurriedly, and with great agitation.)

DANILOWITZ.

Sire! : : re!

*Allegro moderato.*Bass, Cello,
& D. Bass.

RECIT.

you seem to me to be ve-ry great-ly mov'd.
voi mi sen - bra - te es-ser mol - to a-gi - ta - to.

PETER.

There is a cause.
En' ho per - - chèAs I was
da que - sta*fp**Str.**(passionately.)*pass - ing from the pa - lace door, to the side where is thy dwel - ling,
reg - gia nel pas-sar quel la - to ov' è la tua di - mo - raI
u - na*Allegro moderato.*heard some one sing - ing, Well did I know her! The voice was that . . . of Ca - the -
vo - ce sen - ti - i trop - po a me no - ta la vo - ce fù . . . di Cat - te -*p*

RECIT.

ri - na, and the song she was sing - ing, that which I learnt one day from her brother, which, she a -
 ri - na, la can-zon can - ta - va quel - la che appresi un dì da suo frat - tel - lo, e ch'el-la

fp

3 lone, and I, can sing, of all in this cas - tle. Canst thou de - ny it? By
 so - la ed io sap - pia - mo in que - sto ca - stel - lo ne - gar - lo no! No!

sempre p

DANILOWITZ.

no means; I al - low it. For the re - ward, the mo - ney which I of - fer'd, She was yes - ter - day brought
 ne - go, Si - re è ve - ro. per la mer - cè per l'or da me pro - mes - so qui jer con - dot - ta

f *p*

PETER.

here by the pea-sant woman who for a month has gi - ven her an a - sy - lum. Why didst thou not
 fu, dal - la pa - e - sa - na che già da un me - se a lei of - fri - va a - si - lo. Per - chè tos - to non

f *f*

DANILOWITZ. *animato. cres. animandosi sempre di più.*

tell me! I did not ven - ture, for what with your de - ser - tion, the sen - tence of death, the crossing of the
 dir - lo? Io non o - si - va il ro - stro tra - di - men - to, di mor - te la sen - ten - za, il tra - ver - sar del

Allegretto.

mf

sotto voce. **PETER.**

ri-ver, and be-ing wound-ed, which she has borne, Her rea-son is dis-or-der'd. Ah!
 fu-me è la fe-ri-ta, in lei sì o-prar, C'ha la ra-gion smar-rì-ta. Ah!

No. 53.

SOLO.—"LOOSE O'ER HER BREAST."

Andante molto sostenuto. Hns.

PIANO. *p Str. dolce. Harp.*

$\text{♩} = 69.$

DANILOWITZ.
dolce e cantabile.

Loose o'er her breast floats all her hair: Slow wanders on
 Di-sper-so il crin sul me-sto sen, A len-to piè

dolce e leggerissimo. Fl.

that . . shadow fair: While to her heart, wound-ed by grief,
 qual . . om-bravien: L'a-cu-to stral, De' suoi mar-tir,

Cl. sustain.

cres. *3* *3* *3* *stringendo un poco.*

Com - - - fort from man gives no re-lief, No,
 Con - - - for-to u-man non può blan-dir, No,

cres. p *cres.*

gives no re-lief, no, no, gives no re-lief.
 non può blan-dir, no, no, non può blan-dir.

f Str. & Wind. *p*

Tempo 1mo.
p dolce.

Smiles on her lips no lon-ger play, Nor on her cheeks do ro
 Sul lab-bro il rì so più non le sta Ne più sul vi-soun fior

Tempo 1mo. Fl.

Harp. *p*

ses stay, She on-ly asks, "Where is my friend?
 non ha Do-man-da sol l'a-mico ov' è

un poco cres. *pp*

cru-el he leaves me, he comes not, he comes not." Ah! Loose o'er her breast
 Per-chè, cru-de-le, non vie-ne, non vie-ne. Ah! Di-sper-soil crin

VI. *leggerissimo.* *Fl.*

Tnr. & Cello. *cres.* *dim.* *pp* Harp. *Str. & Wind sustain.*

floats all her hair, Slow wanders on
 sul me-sto sen a len-to piè

that shadow fair:
 qual om-bra vien:

382

stringendo un poco.

dim.

a tempo.

Sigh - ing, weep - ing, Oft she is re -
la - - - - - ti, ri - pe - te
col. canto.

Hn. *Fl.* *Hn.* *Fl.* *Hn.* *Fl.*

f *p* *f* *p* *f* *p*

Or

all - - - all our
no - - - stro a -

stentato.

dim. *rall.*

peat - ing, "Is this the end of all our bliss, . . . of . . . all . . . all our
spes - so I frut - ti son del no - stro a - mor, . . . del . . . no - stro a -

pp Cl. & Bsn. *Str.*

a tempo.

bliss?" The sad la - ment then slow - ly
mor. E'l me - sto suon Di - le - gua e

Cantabile. Cello. & Bsn. *Harp.*

dim. sempre. *morendo.* *cres.* *dim. p.*

dies, The sad la - ment then slow - ly dies, it . . . dies, it . . . dies, The sad la - ment then slow - ly
muor, E'l me - sto suon di - le - gua e muor, e . . . muor, e . . . muor, E'l me - sto suon di - le - gua e

Str.

pp

dies.
muor.

Fl. *Fl.* *Fl.* *Fl.* *Str.*

p *morendo.* *pp*

K. Dr.

RECIT.—"O HEAVEN! SHE HEARS ME."

PETER (as if struck with a sudden idea).

O Heaven! she hears me, she is com - ing to meet me.
 O ciel! m'a - scol - ta a me to - sto si gui - di.

PIANO.

f *p*
*Str.**p*

(seeing some officers enter.)

RECIT.

There's some-one com - ing.
 Al - cun qui vie - ne.

*Allegro moderato.**a tempo.**f**f*

(whispering to Danilowitz.)

Gothou, make ev'-ry-one a - ware of what I or - der, and take thou
 Van - ne, pa - le - sa to - sto o - gnun, la bra - ma mi - a, ed e - se -

f

care that it be du - ly fol - low'd; I go to Ca - the - ri - na.
 - gui - ta fe - del - men - te si - a; an - diam è Cat - te - ri - na.

p

Andantino con moto.

PIANO.
♩ = 63.

4 Violoncelli
Soli.
cantabile espressivo.

Andante cantabile. ♩ = 88. *Tnr.*

mf marcato.

D. Bass.

CATHERINE (*languidly*).

At
L'au

last the day - - dawn break - - - ing Thro' the
ro - - ra al - fin suc - ce de Al - la

Harp. *Tnr.*

pp una corda. Fl., Cor. Engl. & Cl. sustain.

Basn.

hea - - vy cloud of night hath striv'n, Oh,
not - - te che chiu - - dea - - mi i rai, Oh,

mo - ther, am I a - wak - ing? Am
ma dre, Ah tu mas - sis ti! In

cres. *Tutti, p* *Fl.* *p* 4 Solo Celli.

I on earth, . . or now in heaven? No, thro' my 'wilder'd brain . .
ter-ra io son ò son in ciel! Sì, nel mio sov - ve - nir . .

cres. *Fl. & Cl.* *Tnr. & Cello.* *cres.*

Phan - toms are wild - ly speed - ing With strange, al - ter - nate reign, An
Co - me tra nu - be te - tra Vl. De' gior - ni che fur La vi -

an - gel host is suc - ceed - ing To de - mons of pain. Yet they greet me to van - ish a -
sione pe - ne - tra che bril - la, Scom - par, tor - na an - cor poi nell' om - bre di - le - gua e

cres. *dim.* *pp staccato.* *molto leggiero.*

gain, once a - gain.
muor, Qual de lir!

Cl. *fz* *Tnr.* *fz* *Ins.* *sf p* *sf* *Bass.*

dolce.

At last the day - dawn break - ing Thro' the
L'au - ro - ra al - fin suc - ce - de Al - la

smorzando. *Harp.* *una corda.* *Ped.* *Wind sustain.*

ppp
Cello. & D. Bass. trem.

hea - vy cloud of night have striy'n, O
not - te che chiu - de a - mi i, rai mia

mo - ther, am I a - wak - ing? Am I on earth or now in
ma - dre, Ah tu m'as - sis - ti! In ter-ra i son o son nel

f *p* *Fl.* *p* *p 4 Cello.*

(A chorus heard behind the scenes.)
Allegro molto moderato.

heav'n? is re - turn - ing!
ciel! Ed io son nel son-no an-cor!

fp dim.
SOPRANOS.
Ah!
Ah!

TENORS.

Un - der the lin - den, Un - der the lin - den
All om - bra a - mi - ca, All om - bra a - mi - ca,

BASSES.

Un - der the lin - den
All om - bra a - mi - ca,

Allegro molto moderato. ♩ = 88.
Bass. *(on the stage.)*

p *dolce.*
Hn. Cl. & Bass.

And methinks they do greet me
E ne' miei so-gni sen-to

With the tune that in Fin-land
La can-zon che in Finlan-da

in shade de-li-cious,
Del-la fa-ti-ca,

in shade de-li-cious, Rest we a-while, my friends,
Del-la fa-ti-ca, C'i ri-sto-riam, Ah! si

in shade de-li-cious,
Del-la fa-ti-ca,

(The blinds open at the back
Allegro moderato.)

They did sing in the morn-ing When they rest-ed from toil.
Can-ta-van dol-ce-men-te Gl'o-pe-rai mat-tu-tin.

Rest we a-while, rest we a-while, rest we a-while.
O-re se-re-ne il no-stro ben tro-va-te in lor.

Rest we a-while, rest we a-while, rest we a-while.
O-re se-re-ne il no-stro ben in voi tro-viam.

Rest we a-while, rest we a-while, rest we a-while.
O-re se-re-ne il no-stro ben in voi tro-viam.

Allegro moderato.
p Orchestra. Str. Wind sustain.
*Ped. **

of the stage, and a village is seen precisely like Wiborg in the first Act;
 with Chorus of Finlanders, in the same dresses as before.)

CATHERINA (with a start of surprise). *Allegro molto agitato e presto.*

Heav'n! and I see, Or fair-ies cheat me,
Ciel! al mio suol Dol-ce pen-sie-ro,

Allegro molto agitato e presto. 184.

cres. f Hn. RECIT. f

*Ped. **

Più presto.
(In a bewildered manner.)

my old dwelling. Ah! . . Is it ma-gic,
ma por-ta-va. Ah! . . Vi-di l'om-bra,

fz *fz* *pp Cl. & Bsn.*

ma-gic de-lu-sion, Or there, my vil-lage Is close be-fore me?
l'om-bra fe-de-le e Ca-ra e bel-la del mio vil-lag-gio!

cres. *dim.*
O home I lov'd so well, No, no, no, no! Some wiz-ard o'er me
O dol-cea-sil d'a-mor, No, no, no, no! Ah del mio se-no no.

dolce. poco rall.
Str. Ob., Cor. Ingl. & Cl.

cres. *p Fl. & Bsn. sustain.*

cres.
Casts a spell! Wilt thou re-main? No! Nor fade a-gain? No!
vel re-ror! Un so-gno fu, no! Dun-que fu-ver? Sì!

Harp.
poco accelerando.

ff rall. molto ma in tempo.
O bless-ed vi-sion, If thou must
O bell' im-ma-gin, Non mi fug-

rall. molto ma in tempo. = 84.
2 Harps. Wind sustain.

più rall. *dim.* *dim. sempre.*

fly gir : : : : Bet - - - ter, . . bet - - ter were it
O : : : per : : me : : me - gio

Presto.

for : : : : me to die! Ma - gic,
fi : : : a mo - rir! Om - bra

Presto. ♩ = 144.

de - lu - sion, is it ma - gic, ma - gic,
fe - de - le, om - bra Bel - la, dol - ce,

Bless - ed vi - sion if thou wilt fly, . . if . . thou wilt
bel - la ca - ra im - ma - gin, ca - ra im - ma - gin, Ah! . . non fug -

fly, gir! Bet - ter, bet - ter, bet - ter far, . . O bet - ter far for
O per me me - gio è mo - rir, . . Sì per me me - gio è mo -

p Fl. cres. *f Harp.* *f*

Tpts. & Tromb.

(Enter Chorus of Peasants, Workmen, &c.)

*Allegretto moderato. ♩ = 100.**a piacere.*

me to . . . die.
rir, mo . . . rir.

p Str. col. canto. *f* Str. & Wind.

A WORKMAN.

What means it, Ca - the - ri - na? Why can we
Or dun - que, Cat - te - ri - na? Più non ne

pp Str. *pp*

have no li - quor? Thy bar - rel is not emp - ty, emp - ty this morn - ing! Hast thou
ver - si a be - re? El vuo - to il tuo ba - ril? que - sta mat - ti - na, Non hai

Fl. *Str. pizz.*

ALL THE WORKMEN.

ne - ver got a glass for us poor work - men? Come, wine, quick - ly. Wine, wine,
più il bic - chie - rin pei leg - nai - uo - li? Su, vin, me - sci. Su, su,

Str. arco & Wind. cres. f

CATHERINE (confused).

quick - ly. Here am I; did you call? . . . Let me wait on you
me - sci. So - no qui, so - no qui! . . . Son ben io che cer -

Cl. *VI.* *f p* *p* *cres.* *p*

Cello. & D. Bass.

all.
- ca - te !

It makes me feel so gay a - gain to serve, to serve you.
E'l mio ba - ril di Rum Che mi re - stò fe - de - le.

p *cres.* *p* *p Str.*

Vi. *f* *pp* *Ob. espressivo.* *Hns. & Bsn.* *p Cello.*

Are - you here, my old friends, To make me a -
An - cor qui ri - tor - nan I miei te - ne - ri a -

- mends ! my old friends ! Ah ! . . . how I
- mi - ci Oh ! pia - cer, Ah ! . . . Io te -

cres.

poco rall. *f* *dim.* *ad lib.*

wept be - cause you went a - way, . . . how I wept be - cause you went a -
- mea Di non a - ver - ne più Io te - mea Di non a - ver - ne

Str. *imitando la voce.* *p* *col. canto.* *Cl. Bsn. & Hns.*

CHORUS OF WORKMEN.

392

Tempo lmo.

TENORS.

- way.
piu.

Ca - the - ri - na,
Cat - te - ri - na,

de - lay not,
t'af - fret - ta,

haste thee,
ver - sa,

BASSES.

Ca - the - ri - na,
Cat - te - ri - na,

de - lay not,
t'af - fret - ta,

haste thee,
ver - sa,

Tempo lmo.

Str.

Wind.

f

f

f

f

haste
ver

thee!
sa!

haste
ver

thee!
sa!

Vl.

f brillante.

f Tutti.

Enter Danilowitz dressed as in Act I.

DANILOWITZ.

Here are
Chi ne

Allegro Moderato. $\text{♩} = 84$.

f

p

Wind.

f Tutti.

we, a - live and well, you see, My sweets, and I. to - ge - ther,
vuol, son qui, son qui, son qui Chi vuol le tor - to - let - te,

Come and
Chi ne

Fl. Ob. Cl. & Hns.

p

buy, and try how crisp they be, And light as a - ny fea - ther.
vuol, son qui, guar - da - te, son gu sto - se, son - per - fet - te.

dolce.

p Wind.

CATHERINE (surprised).

Dani-lo-witz!
Dani-lo-witz,

Rare ma-ca-rooms to-day, As fresh as flow'rs in May, . . Com-fits that
Chi vuol, chi vuol comprar? N'ho qui di più sa-por . . Po-te-te

Fl. & Cl. VI.

p

Cello. molto leggiero il basso.

a-live and well! Where is the u-ni-form gay That so late-ly you
il pas-ti-cier Ep-pur a me . . sem-brò Ch'e-gli fos-se uf-fi-

poi-son not, Tarts from the o-ven hot. On-ly see and taste them
scel-ta far El son fu-man-ti an-cor. Ah! an-diam chi vuol com-

Fl. & Cl.

wore! but where, but where, but where, Ah!
cial! Ma dove? Ah, si, si, si,

too, taste you, For one and all are new!
prar Pre-sto, pre-sto, chi vuol com-prar!

VI.

cres. Str. *cres. molto.* *Tutti.*

Yes! now I do re-mem-ber!
si, or me lo ram-men-to.

DANILOWITZ. (speaking) "Won't you buy,
(parlante) "Ebbene Catherine,
Fl. & Cl.

Tnr. *p* *Str.*

Catherine? or have you lost your appetite, waiting for your brother, who is going to marry that little Prascovia?"
oggi non compri? *Intendo, sei bramosa Di ritornar da tuo fratello Giorgio Che sta mane si sposa Con la gentil Prascovia.*"

Tnr.

Cello.

CATHERINE.

Ah! my bro - ther, you say, Who will be mar - ried, But
Mio fra - tel - lo, d'av - ver, Chi si fa spo - sa Ma

Ob. Bsn. & Hns. sustain.

no, no, no, It is not pos - si - ble,
non, no, no, Non è pos - si - bi - le. *Hn.*

cres. f. Tutti.

Allegro molto agitato e presto.

Is it cru - el, cru - el de - lu - sion, Or do' the
For - se l'om - bra, l'om - bra je - de - le L'al - ma er -

SOPRANOS. *p*

What trou - ble
Quel cu - ra

af - flicts her!
la pre - me!

TENORS. *p*

What trou - ble
Quel cu - ra

af - flicts her!
la pre - me!

BASSES. *p*

What trou - ble
Quel cu - ra

af - flicts her!
la pre - me!

Allegro molto agitato e presto.
= 184.

p Cl. & Bsn.

f *rall.*

Am I not ra-ving? Wilt thou re-ply? O bless - ed
Son dunque fol-le? A-mi-co sei? In - van spe-

No! Yes!
No! *Si!*
Harp.

cres. *f* > *f* > *f* 3 3 3 3 3 3 3 3
2 Harps. Ped. Cl. & Ins. sustain.
3 3 3 3 3 3 3 3

vi - sion, If thou must fly,
ra - va! ah non fug - gir!

Tromb. sustain.

(in despair.) rallentando un poco. *rall.* *accel.* *rall.*

fff Sopranos. Bet - ter, bet - ter were it for me to
Re - sta ah! re sta O me - glio fia - mo -

TENORS. What sor - row!
Qual pe - na.

BASSES. What sor - row!
Qual pe - na.

rallentando un poco.

Andantino grazioso. GEORGE, PRASCOVIA AND REINHOLD, dressed as in Act I.

die.
viv.

CHORUS OF GIRLS (as before).

Up and don your gar - ments, neigh - bour, Kept in
Pren - di l'a - bi - te di fe - sta De' ma -

Andantino grazioso. ♩ = 108.

p *Str. Fl. Cl. & Hns.* *Tmr.*

Cello. & Bass.

store, kept for fair and 'ho - li - day, For with vi - ol and with ta - bor, Come your
ri - ti il più bel, il più bel Del - la mu - si - ca al - la te - sta Il cor -

cres.
bri - dal guests this way.
teg - gio è già qui.
CHORUS OF MUSICIANS, as before.

TENORS.
Zon zon, . . . love is on the threshold stone! zon zon, . . .
Zon zon, . . . al - la por - ta a - mor bat - tè zon zon, . . .

BASSES.
Zon zon, . . . love is on the threshold stone! zon zon, . . .
Zon zon, . . . al - la por - ta a - mor bat - tè zon zon, . . .

cres. *f* *ff* Str. Cl. Bssn. & Hns.

CATHERINE.
f
My bro - ther, Sweet
Fra - tel - lo, Som - mo

zon zon . . . on the thres - hold stone, the thres - hold stone, the thres - hold stone.
zon zon, . . . si bat - tè l'a - mor, si al - la por - ta a - mor bat - tè.

zon zon, on the thres - hold stone, the thres - hold stone, the thres - hold stone.
zon zon, si bat - tè l'a - mor, si al - la por - ta a - mor bat - tè.

Str. dim. *p*

GEORGE (speaking). ("Why Catherine, wilt thou not embrace us; me, and my little Prascovia here? What have we done?") *lento.* CATHERINE. (repeating his words.)

Heaven! do not wake me now! GEORGE (parlato). ("Catterina, perché tu non mi abbracci Com' era tuo costume? Ti spiega, che così hai?") have I done. . .
ciel! non mi ris - ve - gliar! Cl. che co - sa ho? . . .

lento.

Allegro molto agitato e presto.

Is . . it cru - el, cru - el de - lu - sion, Have I a
For - se l'om - bra, l'om - bra fe - de - le L'al - ma er -

Allegro molto agitato e presto. *p*
Cl. & Bssn.

PRASCOVIA (*speaking*).—"And a sister, too, I hope; though thou hast kept us waiting prettily on our wedding-day."

CATHERINE. *poco ritenuto.*

bro-ther, still, a bro-ther? PRASCOVIA (*parlato*).—"Non è per rinfac- I? O dear ones,
ran-te di que' che mi amar ciarti, Ma tu ci festi attendere non poco." Io? nò, in-gan-

Str. Ob. Cor Ingh. & Cl.

lov'd so well, No! no! no! no! Phan-toms a word will . . . in air dis-
na-ta io son, No! no! no! no! Er-ror cru-de-le . . . sor-ri-sea-

Fl. & Bsn. sustain.

PRASCOVIA (*speaking*).—"Come, dear sister, give us thy blessing! come, we are waiting."

CATHERINE *ad lib.*

a tempo. ff più lento.

pel! PRASCOVIA (*parlato*).—"Ma noi non Why did you call? O bless-ed
me. volevamo che si compiesse il rito sen- Chi mi chia-mò In van spe-

Harp. ben marcato.

Ped.

vi-sion, If thou must fly, . . .
ra-va, Ah non fug-gir, . . .

rall.
Bet-ter, . . . bet-ter . . . were it for me to
Par-la fra-tel-lo ah di la ve-ri-

p

GEORGE (*speaking aside to Prascovia*). "We must go on lying I suppose, as Danilowitz bade us." PRASCOVIA. "Under peril of the Czar's anger; but what must we say next."

die!
- ta.
VI. & Tnr.

GEORGE (*parlato*). "Danilowits fu quei che di mentire ci commando." PRASCOVIA. "Onde evitar lo sdegno di colui che qui regna."

f p
Ped.
Cello. & D. Bass.

CATHERINE.

O, tell me yet a-gain, If I have still my rea-son?
Ah di se la ra-gion per sempre a-vrò per du-ta?

Allegro moderato. ♩ = 126.

Cello. Hn. Side Dr. *f p*

CATHERINE.

And yet methinks I see Yon camp, yon arm-ed
Ep-pur in cre-do an-cor quel cam-po e quei guer-

pp Tnr. Cello. & Bsn. *3*

host, Grit-zen-ko! there too, is he; And him be-side, for whom that day my
- rier Grit-zen-ko il Ca-po-rai e quel cru-del per chi non cu-rai

Hns. *pp* Str. *p* Wind.

GEORGE (*speaking*). "Treason! I like that!
'Tis poor Master Peter, who cares for nothing but how to learn that favourite air of thine on his flute."

life I lost, To be re-paid by trea-son!
di mo-rir cru-del che mi ha tra-di-ta.

GEORGE (*parlato*). "Ecco una strana idea!
Quel poveretto che a te sol pensa
Oh'altra che te non ama! Che
dall'alba si trova al mio casino
Non a studiar, come pretende, il
flauto, Ma in fatti per trovarsi
a te vicino."

pp Str. *p* Wind. *f* Tutti.

CATHERINE. *a tempo moderato.*

No! 'tis but a dream, and all a - non will dis - ap -
 No! de - lu - sa son di qui lon - tan ha vol - to il piè, . . . vol - to il

Str. Ob. Cl. & Bsn. sustain.

(A Flute is heard behind the scenes.)
 FLUTE (on the stage).
Andantino.

f con brio.
 CATHERINE.

pear.
 piè.

Fl. (on the stage).
Andantino. ♩ = 63.

dolce con espress.

CATHERINE (speaking). "Ah! heaven; listen! listen! I know that air so well. Who
 ("Ciel! non odi quest' aria? Io la conosco. Chi la suonò?"

dolce con espress.

L'istesso tempo.

can be playing it? (With emotion) Speak! can it be Master Peter?"
 rispondi: "E desso, è desso, è Pietro."

GEORGE.

In-deed, I hear my scholar
 Sì Pe-ters fu ne dub-bio

L'istesso tempo.

Orchestra. *p*
 Str.

CATHERINE.

It is the air that ev'-ry day He used to prac-tise with my bro-ther. I know the
 La can-zon quest è ch'o-gni dì ei ri-pe-tea con mio fra-tel-lo, la ram-men-to an-

play.
 v'è.

FLUTE (thought to be that of Peter, to the left behind the scenes).

rest, and it goes on this way? I do! La la la
 - cor e la po-trei ri-dir! Io! La la la

Thou?
 Tu?

Allegretto molto moderato. ♩ = 66.

f con brio.

con brio.

la la la, 'tis the ve-ry old strain, Now be-gin a -
 la la la la la la la la la, Si è ben co-

Sva.....

gain so, La la la la la la la, la, . . . la, . . . la la la,
 si, La la la la la la la la, la, . . . la, . . . la la la,

8va...

f

The image shows a page from a musical score for 'The Song of the Lark' by Franz Schubert. The score is written for voice and piano. The vocal part is in the upper staves, and the piano accompaniment is in the lower staves. The music is in 3/4 time and G major. The vocal line features a melody with various dynamics, including *pp* (pianissimo) and *ff* (fortissimo). The piano accompaniment consists of chords and arpeggiated figures. The lyrics are in German, and the page is numbered 10.

pp *ff*

pp *ff*

la, . . . la, . . . la, . . . la, . . .

la, . . . la, . . . la, . . . la, . . .

Sva.

pp *ff*

The image shows a page from a musical score for the song "L'Espresso" by Claude Debussy. The score is written for piano and voice. The piano part is on the top staff, and the vocal part is on the bottom staff. The key signature is one flat (B-flat), and the time signature is 4/4. The piano part features a complex, arpeggiated texture with many beamed sixteenth and thirty-second notes. The vocal part consists of a single melodic line with lyrics in French. The lyrics are: "la, . . . la, . . . la, . . . la, . . .". The score includes dynamic markings such as *p* (piano) and *cres.* (crescendo). The page is numbered 10 in the bottom right corner.

First system of the musical score. It includes a vocal line with lyrics "la, la, la la la la la la" and a piano accompaniment. The piano part features a melodic line with a crescendo (*cres.*) and a decrescendo (*dim.*) marking. The vocal line also has a crescendo (*cres.*) marking.

Second system of the musical score. It includes a vocal line with lyrics "la, la, la, la, la, la" and a piano accompaniment. The piano part features a melodic line with a decrescendo (*dim.*) and a piano (*ppp*) marking. The vocal line also has a decrescendo (*dim.*) and a piano (*ppp*) marking. The piano part includes a *rall.* (rallentando) and *legato* marking.

Third system of the musical score. It includes a vocal line with lyrics "la, la, la, la, la, la" and a piano accompaniment. The piano part features a melodic line with a crescendo and stringendo (*cres. e stringendo.*) marking, and a forte (*f*) marking. The vocal line also has a crescendo and stringendo (*cres. e stringendo.*) marking, and a forte (*f*) marking. The piano part includes a *rall.* (rallentando) and *ppp* marking.

ad lib.

ad lib.

Sva.....

ad lib.

(Silence; during which Catherine listens.) RECIT.

(to George.)

E-cho is still, What a si-lence! Now, do thou try, and see if she will
 Mu-to è l'E - co, Qual si - len - zio! Suo-na o fra - tel, l'E-co da - rà ri -

1ST FLUTE (thought to be that of Peter to the left behind the scenes).
Tempo lmo.

2ND FLUTE (thought to be played by George on the right behind the scenes).
f con brio.

GEORGE (playing on his Flute).
f con brio.

an-swer. O de-light to me so dear.
 spo-sta. O maggior d'o-gni pià - cer.

Sva.....

Tempo lmo.

martellato.

Once a - gain that old mu - sic to hear, How my heart beats in tune with the
Sen - ti, sen - ti la no - stra can - zon, Sal u - dir - la più for - te bat - te il

Sva...

f *pp* *f* *pp* *f* *pp* *f* *pp*

strain, cor. Now soloud, now soloud it beats, now soft, now soft once again,
Dol-ce suon, O de-lir so - ave! Più pian, più dol - ee ancor,

f *pp*

ff *p* *f* *p*

f *p* *f* *p*

now loud, . . . now soft, . . . and now louder E - cho an - swers
Più forte, . . . più pian, . . . sì più forte L'E - co s'o - de

ff *p* *f* *p*

Musical score for Meyerbeer's "L'Etoile du Nord." The score is written for voice and piano. It features a variety of musical notations including treble and bass staves, dynamic markings (cres., dim., f, p, ppp), and tempo/character markings (più lento, molto stac., più lento). The lyrics are in Italian and English.

The score is divided into several systems. The first system includes the vocal melody and piano accompaniment. The second system continues the vocal melody and piano accompaniment. The third system includes the vocal melody and piano accompaniment. The fourth system includes the vocal melody and piano accompaniment. The fifth system includes the vocal melody and piano accompaniment. The sixth system includes the vocal melody and piano accompaniment. The seventh system includes the vocal melody and piano accompaniment. The eighth system includes the vocal melody and piano accompaniment. The ninth system includes the vocal melody and piano accompaniment. The tenth system includes the vocal melody and piano accompaniment.

The lyrics are as follows:

O en - chantment, Bless - ed o - men' O
 Qual pro - di - gio, Qual pre - sti - gio!
 well be - lov'd lay, Wilt thou soon die a - way?
 qual sov - ve - nir! Non fug - gir, non fug - gir!
 more slowly now.
 Più len - ta - men -
 un poco più lento.

The score concludes with the following lyrics:

te, more ten - der now
 Più dol - ce - men
 più lento.

[illegible]

*Andantino quasi allegretto.**ecstatically.**dolce.**Andantino quasi allegretto. ♩ = 72.*

O dream of joy, an an -
Pia - cer del ciel, so a -

*Ob.**Orchestra.**p Str.**Cl. & Hns. sustain.**cres.**dim.*

- - gel nigh Has deign'd re - ply, re - ply to my des - pair, . . .
- - ve de-tir! Can - zon gen - til, can - zon si cara al mi-o cor, . . .

*p**Hns.**cres.**dim.*

The flow'rs of May do bloom . . to - day, And mu - sic gay, and
Per te ra - pi - ta io . . . son Nel pro - fu - mo dei fior, dei

*p Str.**fp**pp**rall. un poco.**molto cres.*

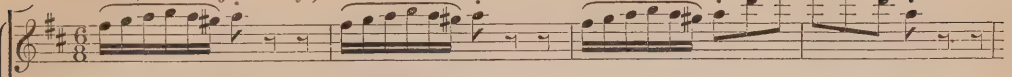
mu - sic gay is in . . the air, is in, . . is in the air.
fior . . O gen-til ce - les . . te me - lo - di - a ch'incanta il mi-o cor.

*col. canto.**dim.**f**Cello.*

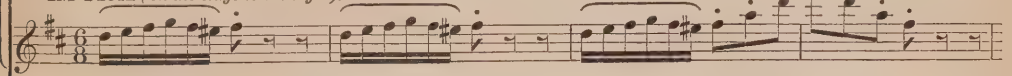
(During this last movement, Catherine's reason gradually returns.)

Allegretto moderato.

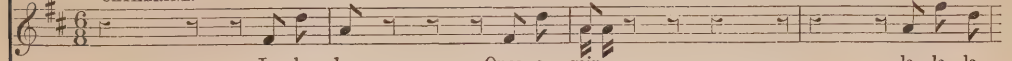
1ST FLUTE (on the stage to the left).



2ND FLUTE (on the stage to the right).



CATHERINE.

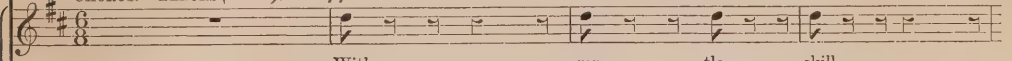


La la la,

Once a - gain
Dol - ce can-to

la la la
la la la

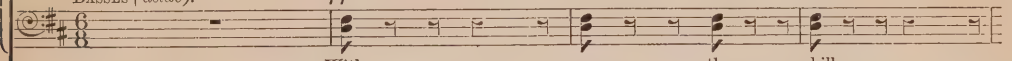
CHORUS.—TENORS (*aside*).



With
pian,
pp

gen - tle skill
pian, *pian,* *pian,*

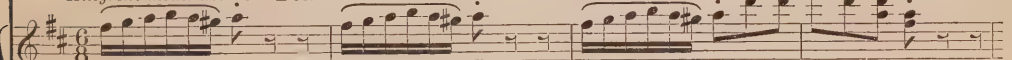
BASSES (*aside*).



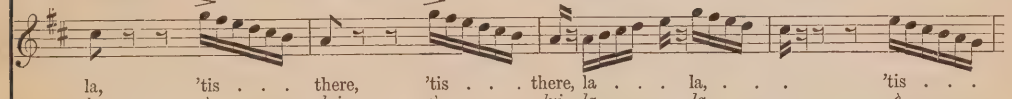
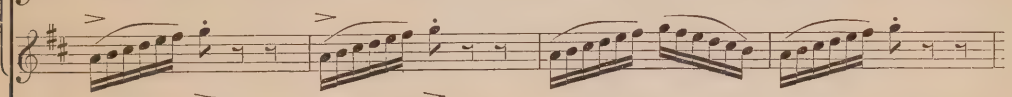
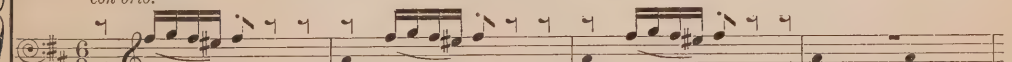
With
pian,

gen - tle skill
pian, *pian,* *pian,*

Allegretto moderato. $\text{♩} = 88$.



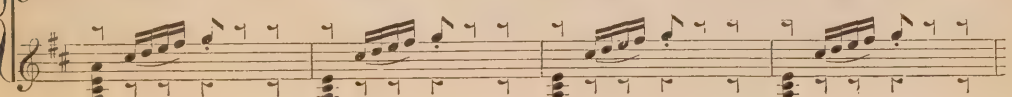
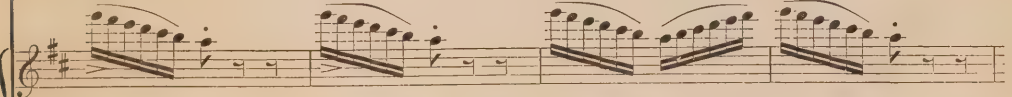
con brio.



la, 'tis . . . there, 'tis . . . there, la . . . la, . . . 'tis . . .
la, è . . . lui, st . . . lui, la, la, è . . .

his will we
il *Czar* *l'or* - o - - bey,
no,

his will we
il *Czar* *l'or* - o - - bey,
no,



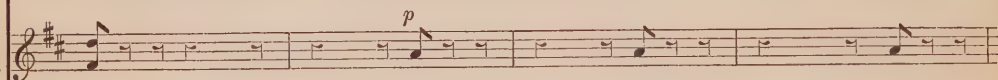


there! O fair and dew - y ro - ses, Re - fresh my brow a -
lui! O fior di Pri - ma - ve - ra Che m'in - can - ta - te il



1st & 2nd SOPRANOS.

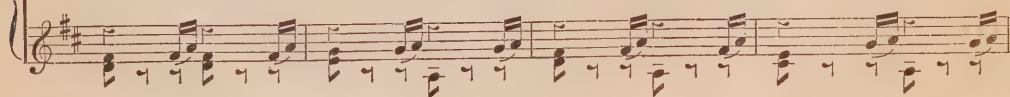
The strain be - - -
Con - - - vien at - - -



with gen - - - tle skill,
st, pian, pian, pian,



yes!
st,



gain. . . My guar - dian spi - rit clo - - ses . . the fount of hid - den
cor, L'e - ta - de mia pri - mie - - ra Ah mi, ram - men - ta - te an -

lov - ed will charm her
ten - der, at - - - - - ten - - - - - de - - - - -

His will o - bey, his will o -
Il Czar lo vuol, il Czar lo

p. His will o - bey, his will o -
Il Czar, lo vuol, il Czar lo vuol,

cres. *tr.*
cres. *tr.*
cres.
 pain, re - turn
 cor, O can -
 pain,
 re,
 bey,
 vuol,
 bey,
 vuol,
p
 The well - be - lov'd strain
 le no - te d'a - mor
 his will o - - bey, shall charm her
 il Czar lo vuol, fan - no sva -
cres. *tr.*

tr . . . *tr* . . . *tr* . . . *tr* . . .

cres. . . . *cres.* . . .

. . . to in te thou strain . . . from
 . . . tro - vo an - cor la

and sor-row a - way!
 dal po - ve - ro cuor!

pain . . . and sor-row a - - way!
 - - - nir sva - nir fan - no il duol!

tr . . . *tr* . . . *tr* . . . *tr* . . .

heaven! *vi - - - - - ta!*

SOPRANOS. *pp* her sor - row shall charm a -
Ce - le - ste po - ten - za

TENORS. *pp* her sor - row shall charm a -
Ce - le - ste po - ten - za

cres. *molto cres.*

cres. *molto cres.*

cres. *molto cres.*

Re-turn thou strain, re-turn, thou strain, re - turn, re - turn, from heav'n,
Canzon d'amor, ch'io l'o - da an-cor, ch'io l'o - da an-cor, an-cor,

cres. way, shall charm her pain a - way! a -
Ah le da ra - - gion, le da ra - -

cres. way, shall charm her pain.
Ah le da ra - - gion.

molto cres.

Musical score for Meyerbeer's "L'Etoile du Nord." The score is written for a vocal soloist and an orchestra. The key signature is one sharp (F#), and the time signature is 2/4. The score is divided into two systems. The first system contains the vocal melody and piano accompaniment. The second system contains the vocal melody, piano accompaniment, and the full orchestral score. The vocal melody includes the lyrics: "come! . . . tar", "come! . . . me", "Ah!", "way.", "gion.", "re - stor'd.", "gua - ri - ta.", and "re - stor'd.", "gua - ri - ta.". The piano accompaniment features arpeggiated chords and triplets. The orchestral score includes woodwinds, strings, and percussion. The score is marked with "a tempo" and "a tempo." and includes the instruction "Orchestra Tutti."

come! . . . tar come! . . . me Ah! Ah!

way. gion.

ad lib. *tr* *tr* *tr* *tr* *tr* *a tempo,* (She falls fainting into the arms of Peter.)

'tis thou! 'tis thou!
 sei tu. sei tu.

re - stor'd. re - stor'd.
 gua - ri - ta. gua - ri - ta.

re - stor'd. re - stor'd.
 gua - ri - ta. gua - ri - ta.

re - stor'd. re - stor'd.
 gua - ri - ta. gua - ri - ta.

a tempo.

Orchestra Tutti. *ff*

DANILOWITZ. PETER.

Dy - ing, dy - ing? No! for joy will ne - ver kill her!
 Mor - ta, Mor - ta! No! la gio - ia non uc - ci - de.

Tempo di Marcia.
Maestoso. ♩ = 76.

ff Tutti.

Ped. *sotto voce.* *p Str.*
p Bsn. Cello. & D. Bass.

(They invest Catherine with the royal Mantle and Crown.)

Fl.

Tr. *cres.* *più cres.* *ffz* *fp*
Tromb. & Hns.

(Catherine revives.)

CATHERINE.

Cl. *4 Celli sustain.* *molto dolce e cantabile.* *Harp.* *Ped.* ** Ped.* ** Ped.* ***

My mo - - ther,
 Mia ma - - dre,

thou didst say . . . it,
 l'hai pre - det - - to

fp *dim.* *Ped.* ***

Ped. ** Ped.* ** Ped.* ***

one day, and thou shalt see
il di per te ver-rà

Ped. * *Ped.* * *Ped.* *

PETER. CATHERINE. GRITZENKO.

both joy and ex-al-ta-tion. See, I am here. No, there. But she
di gloria e di let-to. Ec-co son qui. no quà. E il mio

dim. * *Ped.* * *Ped.* * *Ped.* *

Fl. & Ob.

DANILOWITZ. GRITZENKO.

struck me! Well, thou fool, they will create thee a sergeant! Long life to the Em-press! The Em-
schiaffo. Im-be-cil-le! sa-rai fut-to ser-gen-te. Vi-va l'Im-pe-ra-tri-ce! ev-vi-

Allegro con spirito.

- press!
va.
SOPRANOS.
Hail to our im-pe-ri- al la - - - - - dy, Joy and
Vi - - va sì l'Im-pe-ra-tri - - - - - ce, No - stra

TENORS.
Hail to our im-pe-ri- al la - - - - - dy, Joy and
Vi - - va sì l'Im-pe-ra-tri - - - - - ce, No - stra

BASSES.
Hail to our im-pe-ri- al la - - - - - dy, Joy and
Vi - - va sì l'Im-pe-ra-tri - - - - - ce, No - stra

Allegro con spirito. ♩ = 116.

f Tutti. *ff* Brass.

ho stel - nour shine up - on her, Long to
la pro - tet - tri - ce, Ch'el - la o -

Tutti. *Brass.* *Tutti.*

be, long to be, in peace and war, Of our north land the guiding star, the guiding
gnor, Re - sti o - gnor e no - stra glo-ria, e no-stro a - mor, e no - stra glo-ria, e no-stro a -

star.
mor.

star.
mor.

star.
mor.

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